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The ART NEWS

An International Pictorial Newspaper of Art

DECORATION
ART AUCTIONS
RARE BOOKS
MANUSCRIPTS

Vol. XXVI—No. 2—WEEKLY

NEW YORK, OCTOBER 15, 1927

Entered as second class mail matter,
N. Y. P. O., under Act of March 3, 1879

PRICE 15 CENTS

French Primitives in Great Loan Exhibition

*Museums and Private Owners
Have Contributed Splendid
Works by Early Masters to
Show at Kleinberger Galleries*

The exhibition which will be formally opened today at the new Kleinberger Galleries on East 54th Street is the first important display in America of paintings by the early French masters. Fifteen collectors and three museums have generously permitted some of their most distinguished pictures to be shown. The exhibition, held in aid of the French Hospital, New York, is under the patronage of the French Government and will be opened at two o'clock this afternoon by M. Mongendre, Consul General in New York, for a private view by invitation. It will be open to the public from Monday, October 17th until November 12th. An admission fee will be charged.

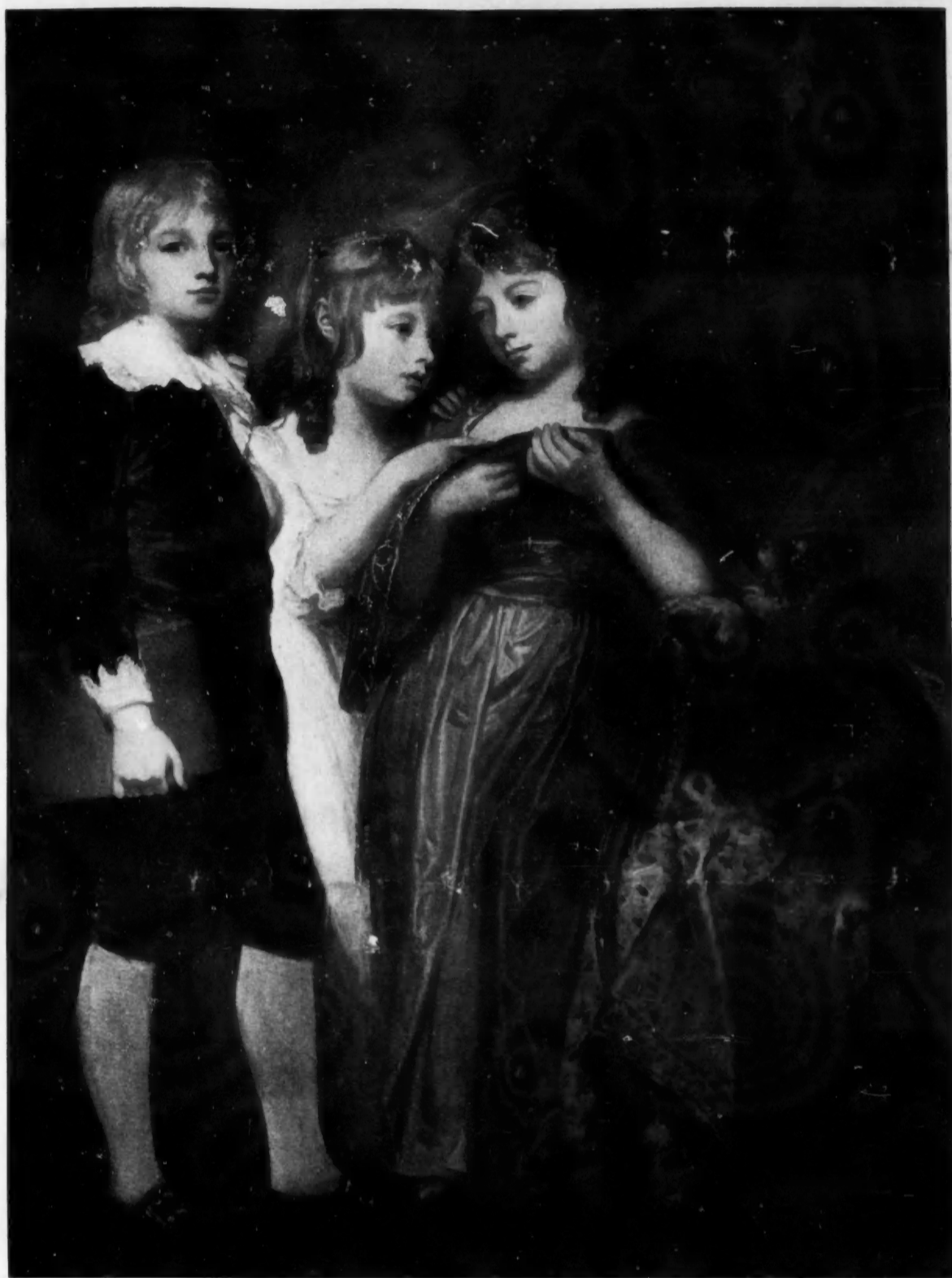
The new galleries afford an excellent setting for the exhibition. The stone façade is, in design, a modification of French Gothic, probably because it is with France of the Middle Ages and early Renaissance that the Galleries are most closely associated. Within, there are two exhibition rooms on the street floor, the first of moderate size, the second large and both with high ceilings. In the larger room the ceiling is of glass and through it comes either natural or artificial light. Walls of both galleries are covered with grey cloth, a solid tone in the smaller, broken by a brocade pattern in the second. In the larger gallery the light is well diffused and the general effect is excellent, but many of the pictures cannot be closely studied because of the annoying reflections which cannot be avoided in top-light galleries.

Hung as they now are with many of the finest pictures of the French Primitive school in America, the two rooms cannot fail to be a source of delight to amateurs. Few exhibitions in New York have been so well arranged and so adequately displayed.

The French Primitive school still offers a rich field for both amateur and scholar. It is one that, until comparatively recent years, has suffered unmerited neglect, for it was only after the great exhibition in the Louvre in 1904 that, even in France, any wide appreciation existed. Apart from a few well defined personalities the school still retains much of its mystery, a mystery which is further complicated by the close relationship of the French painters with the Flemings, Germans, Italians and Spaniards. The division between northern French and Flemish primitive painting can never have been sharp and is, at present, most indistinct. Franco-Flemish is still the safest generic name for the school. And in the south with Avignon and Dijon centers to which painters from Italy and Spain as well as the north were drawn, the mixture of styles is complete.

In a way the school has enjoyed an advantage denied to those better known, for the shadow of a name falls but lightly on most of the pictures and we are left to enjoy them for themselves, rather than always as examples of a known master. In the catalog of the exhibition compiled by Mr. Sperling, care has been taken not to overstate the claims of attribution. Although most of the pictures are given to a definite master rather than to a school the emphasis has

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"CAPTAIN LITTLE'S CHILDREN"

By GEORGE ROMNEY

Lent to the inaugural exhibition of the Detroit Institute of Arts by Mr. Edward F. Fisher

FINE FRENCH SHOW AT KRAUSHAAR'S

The exhibition of modern French paintings, water colors and drawings at the Kraushaar Galleries follows the well tried principle that art of the most varying types may be grouped together provided only that there is a certain spiritual affinity. No particular period is stressed, no particular movement. In the same room Modigliani and Manet, Derain and Fantin-Latour, Redon and Toulouse-Lautrec, Picasso and Monet consort on the most amicable terms, furnishing rich contrasts and associations. The eye wanders from the elliptical curves of Modigliani's "Jeune Homme" to the full circles and arcs of Picasso's "Femme en Blanc," from the compact and glowing head by Derain to the introspective self-portrait by Fantin-Latour or the sensitive, almost miniature-like "Portrait of a Young Girl" by Manet. Among the landscapes, contrasts are almost as provocative. There is a van Gogh of darting brushstrokes and flaming color which hangs across from a "Marine" by Monet, smooth and ivory-like in its pearl gray and rose,

(Continued on page 2)

Matisse Wins First Prize At Carnegie

PITTSBURGH, Pa.—Henri Matisse, of Paris, the leading French modernist, was awarded First Prize in the Twenty-sixth International Exhibition of Paintings which opened on Thursday, October 13, at Carnegie Institute. The First Prize (\$1,500), one of the most coveted in the art world, was awarded his painting "Still Life."

Anto Carte of Belgium carried off the Second Prize of \$1,000 for his painting "Motherhood." The Third Prize of \$500 went to an American artist, Andrew Dasburg of Santa Fé, New Mexico. An Italian painter, Antonio Donghi of Rome, was awarded the First Honorable Mention, which carries with it a prize of \$300. Another American, Bernard Karfiol of New York City, won Second Honorable Mention. The special prize of \$500 offered by the Garden Club of Allegheny County for the best painting of flowers

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VAN DYKE AMONG THE REMBRANDTS

More than 250 of the etchings ordinarily attributed to Rembrandt are not his work, and more than 1,500 of the drawings commonly accepted as Rembrandt's are the productions of other men, according to a volume issued this week by Dr. John C. Van Dyke, Professor of Art and Archaeology at Rutgers.

Not more than forty of the 300 etchings catalogued as Rembrandt's are genuine works of the master, and not more than sixty of the 1,600 so-called Rembrandt drawings are really from his pencil, according to Dr. Van Dyke.

Dr. Van Dyke has given twelve years to the work of reattributing Rembrandt's. Four years ago he issued an elaborate volume which argued that only forty out of 800 supposed Rembrandt paintings were from his brush. He held at that time that not a single Rembrandt existed in this country. In his new volume Dr. Van Dyke deals with etchings and drawings on which he had not previously published his conclusions.

"I endeavor to show," said Dr. Van Dyke recently, "that the great bulk of

(Continued on page 8)

Great Loan Show Marks Opening of Detroit Museum

*Masterpieces of Many Schools
Are Lent for the Inaugurating
Exhibition Arranged in the
New Museum Building*

NOTE:—Mr. Clyde H. Burroughs, Secretary of the Arts Commission in Detroit, and Mr. S. W. Frankel, publisher of THE ART NEWS, have each written of the Museum and the inauguration of the new building. Mr. Frankel's article is published as a preface to the more detailed account which Mr. Burroughs has written.

By S. W. FRANKEL

It was with unusual interest that I attended the opening of the new building of the Detroit Institute of Arts. Reports of the Museum's plans and progress, its great activity in recent years, had led everybody to expect much but I do not believe that anyone outside Detroit was prepared for the magnificence of the completed work.

The noble façade can only hint at the pleasures within. For the first time in America we have a building arranged as a series of small rooms each a complete presentation of a school or period. In these rooms the masterpieces of the Museum's collections are placed so that art, decoration and architecture recreate the finest spirit of earlier days. We are led backward through the history of art, starting with the familiar painting of the present. The arrangement is Dr. Valentiner's "shock absorber" for museum visitors. He believes, and surely he is justified, that the average visitor who sees first the things which are a part of his daily life will be less disturbed as the exhibits become increasingly foreign to his experience.

Everywhere in the building is life and color. Inner gardens with playing fountains, flowers and the rich colors of glorious textiles offer pleasant relaxation to eyes grown weary of more formal things. "Museum fatigue," that spectre which haunts the modern museum director, is here banished. To visit the museum, to linger in its galleries will prove, I am sure, one of the greatest pleasures Detroit can offer. For child, layman or scholar will find here the thing he seeks, readily available—pleasant, agreeable surroundings, an escape from the daily grind, freedom for the imagination or opportunity for serious research.

The Museum is a splendid monument to the spirit of a great city, to the energy and vision of those who have fostered and directed the Museum's growth. Chief among these is Mr. Ralph Booth who has placed the city and the world of art lovers perpetually in his debt. It has been his tireless effort, his unflinching belief in a great ideal, that have carried the work to completion. He dreamed that in his dearly loved city there should be a museum to rank with the finest in the world—great collections of the world's masterpieces housed in

(Continued on page 3)

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FINE FRENCH SHOW AT KRAUSHAAR'S

(Continued from page 1)

poetic and a trifle anemic. There is a Pissarro, a conventional essay in Pointillism and a Matisse landscape where the strong contrasts of light and shade, together with the lively movement of the branches, create arabesques like those of the more usual interiors.

That the contemporary artists make a better showing than the Impressionists proper is not entirely a matter of comparative merit. It is obviously easier to secure a Derain, a Braque or a Modigliani of outstanding merit than a Monet, a Manet or even a Van Gogh. On the other hand, Mr. Kraushaar's particular enthusiasm for Daumier, Toulouse-Lautrec and Guys has brought forth among the watercolors and drawings several works by these masters that reveal the artists in some of their most sparkling and characteristic moods.

After a general view of the exhibition, our attention came back again to canvases by Derain, Modigliani, Braque, Segonzac and Matisse. There are two heads by Derain, both of the same type, one might almost say painted from the same model, but one is much the finer. In this canvas, the ruddy gold of the flesh, accented by the black hair is set against a greenish background with a suggestion of yellow. The whole seems rich and warm and solid, created in firm masses that are full of an opulent humanity. It is a painting upon which the eye feeds as it might upon cluster of dark grapes, round and glowing from within.

The two Modiglianis do not yield the same instantaneous pleasure as the Derain head. Their aloof aristocracy of line and merciless distortions demand a different state of mind. They are much more reserved, colder, and yet after long gazing, curiously satisfying. The "Portrait of a Young Man" is based upon a series of elliptical curves in the figure contrasted against the rectangular frame of the doorway. The ellipse echoes in the long oval of the face, the curve of the neckline, the folding of the arms, the crossing of the knees. And there is a strange pleasure that comes from the surprising turquoise of the unseeing eyes and the reddish brown of the door lock which echoes the tone of the hair. The "Buste de Femme" again uses the ellipse, but in fuller form and orchestrated in richer color—blue against burnt red.

The Braque, evidently a recent composition, is in our opinion even finer than the two very arresting still lifes shown at Durand-Ruel's last spring. There is the same olive green and the same brown, which used by another artist might be muddy and lacking in vitality, but as employed by Braque is curiously personal and alive. There is a feeling of controlled power, of perfect command of technique in the forms and swing of the peony leaves, in the accent of green, purple and orange against the white rectangle of the background, in the sudden surge of white at the left.

The Matisse of the exhibition, while not essaying the *tours de forces* of color and arabesque of some of the large canvases of the Dudensing exhibition last winter, reveal the artist in some of his most characteristic moods. "La Fenetre à Nice" is perhaps most typical in its peculiar coloristic tact, its echoings of line and form, which give almost every corner of the canvas a particular interest. Another side of Matisse is shown in the "Still Life," perhaps from a slightly earlier period. Here those who are dismayed by the calligraphic energy and audacious color of the recent interiors may pause and collect themselves. The design has an almost Japanese restraint, in the spacing of the two glass vases and the arrangement of the flowers.

Among the landscapes there are two, a Derain "Paysage" and a closely knit composition by De Segonzac that stand out boldly from the others. The Derain "Paysage" is rich, warm and full, the tones of the foliage running the full gamut of greens and ruddy browns, the golden brown of the road finally losing itself among the mystery of the trees. The Segonzac produces an amazing effect with apparently the most simple means—bold, close brush strokes of emerald green, broken only by the verticals of two tree trunks, a downward splash of gray and the orange and slate blue of

two small roofs, that astound one by their perfect placing, their power to animate and accent the powerful condensation of the composition.

The Redon screen should perhaps have the most general appeal of anything in the exhibition. Here, mysticism is held in abeyance to the sheer love of color and decoration. It would be hard to conceive of a more beautiful turquoise blue than that which the artist has chosen as a background for his phantasies. There is far more of mysticism, if less of gorgeous decoration in the "Vierge d'Aurore," the veiled face, impassive as that of some Chinese goddess, stands out in powerful simplicity against the dawn-stained sky and sea.

Again, among the watercolors and drawings there are things to suit many tastes—a de Vlaminck "Paysage" of rich bluish green, Segonzac's "Femme dans les Prés," a more than usually decorative Marie Laurencin, and the Renoir-like "Canotiers," also by Segonzac. There are drawings by Matisse, a study in red crayon by Maillol, four watercolors and drawings by Redon. Seurat's "Femme au Chien" is one of the finest things in the group of water colors. Less sophisticated and intricate than usual, the dark figure in the long cloak has a certain mysticism, foreign to the artist. The Forains, Degas, Daumiers and Guys, as well as Toulouse-Lautrec's large pencil drawing for the well known lithograph "The Bal," are, as we mentioned earlier, a very interesting feature of the exhibition.

NEW MUSEUM TO OPEN IN MADRID

MADRID.—The next few days will see the official opening of the Cerralbo Museum, bequeathed to the Spanish nation by the late Marques de Cerralbo. This nobleman devoted his entire life to art and archaeology. He not only used unstintingly of his vast wealth to add to the considerable number of art treasures and heirlooms he inherited from his ancestors, he also specialized in excavations and research, taking a personal interest in this work, which he often carried out with his own hands. His contributions occupy two large rooms in the National Archaeological Museum in Madrid.

He himself planned the building of his palace some forty years ago, having in view that it would ultimately be destined to house permanently for the nation his collection, the most important in Spain. It affects the plan of the Italian palaces of the Renaissance, consisting essentially of a great central court. The noble marble staircase is adorned with the forged iron balustrade ordered by Queen Barbara de Braganza (1705 A. D.) for the Royal Convent of Salesians, and which was removed from its original position when the building was partially reconstructed to serve as Law Courts. It is further hung with Flemish Renaissance tapestries, and historical oil paintings commemorating glorious deeds by the Marquess' ancestors: the defense of Corunna against Drake by the 2nd Marques de Cerralbo in 1589, and the defeat of the Dutch fleet in 1635 by the Spanish admiral, Count de Alcedia.

The vestibule contains the armor collection, and includes all the ancestral armory, removed from the castle of Cerralbo, near the Portuguese frontier; a helmet of Philibert of Savoy; a XVIth century repoussé silver saddle; an extensive collection of German halberds of the XVIth century; an interesting collection of Toledo swords of the XVth and XVIth centuries, hatchets, maces, pistols, etc. Notable exhibits in adjoining rooms include a large medallion by Luca della Robbia, Gothic and Renaissance tapestries, a collection of Spanish carved chests of the XVth to the XVIIth centuries, polychrome woodcarvings, Oriental arms and armor and Chinese porcelain, and a large collection of China, including Sévres, Dresden, Buen Retiro and many others.

Among the pictures are works by El Greco, Zurbarán, Ribera, Alonso Cano, Herrera, Rubens, Tintoretto, Veronese, Correggio, Salvador Rosa, Titian, Van Dyck, Andrea del Sarto, Van Loo and Mengs. The numismatic collection comprises 20,000 specimens, many of them unique, and there is also a vitrine of Greek, Phoenician, Egyptian, Roman and Arabic jewelry and cameos. There is also a collection of drawings, and another of autographs and MSS.—E. T.

BRONZES, PAINTINGS IN MULLER SALE

A collection of pictures, sculptures and works of art, small in number but fine in quality will be sold at the auction rooms of Frederik Muller and Company in Amsterdam on October 27. Several exceptionally characteristic and noteworthy portraits are listed among the paintings. The "Portrait of a Venetian Lord" by Giovanni Busi, called Cariani, is a calm and poetical conception of a handsome young nobleman, suggestive of Giorgione. A panel portrait of a man and his wife by the Maître de la Messe de Saint Gregoire, of Lubeck in its hardness of outline and lack of sentiment forms a striking contrast to the Cariani. Companion portraits of a Lord and his Lady by that excellent artist, Cornelis de Vos are in his most admirable manner. Besides these there is what is believed to be the only authentic work of J. C. Van Hasselt, signed and dated 1659, which was formerly thought to be by Ver Meer. The picture comes from the collections of Dumont and Pfungst. Important pieces among the sculpture are a high relief white marble statue of Lucrece by Zuan Maria Padovano, called "il Mosca," from the Benoit Oppenheim collection and authenticated by Dr. L. Planiscig; a group in wood of St. John and the Virgin believed by Dr. Th. Demmler to be from the workshop of the master of the Grünewald altar, a Bavarian work of about 1500, and three statues in wood of the Suabian school of the beginning of the XVIth century, two representing bishops and the third a charming figure of St. Catherine in the manner of Daniel Mauch of Ulm. Among the bas reliefs is an excellent XVIth century medallion of an elderly gentleman in a fur bonnet; a gilded and enamelled bronze bust of Elizabeth of France, Queen of Spain, her hair ornamented by a band with Gothic letters, the work of an unknown but able medallist; and a high relief tondo in stucco and carved wood of the Virgin and Child with St. John, an Umbrian work of the end of the XVth century.

Among the statues in bronze are a pair of rat catchers from the workshop of John Bologna; a figure of a reclining nude woman, attributed to Guglielmo della Porta; a St. Sebastian attributed to Sansovino; an anonymous Paduan figure of a man, and a beautiful XVIth century Italian group of St. Janvier tied to a tree.

From the collection of A. von Lanna of Prague and XVIth century Italy comes a slender rock crystal *vidrecome* with an enamel cover. The crystal handles in the form of caryatids are fastened with gold enamelled in color. The body of the cup is carved with grotesques and foliage while in the base is a intaglio medallion of Leda and the swan. With the exception of one restored corner the piece is in its original condition.

The marbles include two pairs of vases of Siennese marble of XVIIIth century French workmanship; a little Gothic reliquary surmounted by a figure of the Virgin from XVIth century England; a silver-gilt medallion containing the profile of an old woman in wax from XVIth century German; a XVIth century Viennese reliquary in gilded leather; authenticated by Dr. Otto van Falke, two of late XVth century German workmanship from the collection of Count Bassenheim and four pieces of Limoges are of interest among the objects of art.

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**Great Loan Show
Marks Opening of
Detroit Museum**

(Continued from page 1)

a building of surpassing beauty, a museum directed by a man of vision, scholarship and ideals.

The building is a fact, great strides have been made toward the formation of important collections and already there are many works of first quality; the direction of the museum could not be in better hands.

One of Mr. Booth's major triumphs was to secure Dr. W. R. Valentiner as Art Director. He spent years in achieving this end, for it was necessary to persuade both Dr. Valentiner and Detroit that they should come together. After Dr. Valentiner returned to Germany, severing his connection with the Metropolitan Museum where he had been Curator of Decorative Arts, he was frequently approached by Mr. Booth who sought to bring him to Detroit. Two years before he could be persuaded to come to America again he consented to act as foreign advisor and to aid by his council in the plan for the new museum. Early in 1923

—the details regarding Dr. Valentiner's acceptance of the Detroit post have not generally been known—he came to New York and there at a dinner which lasted from eight o'clock until early morning, Mr. Booth convinced him of the great opportunity in Detroit, of the need for him and finally won his consent.

That Detroit will give him the most intelligent and generous support I have no doubt. The needs of the museum are still great. Already the collections are of good size but as they grow it is to be hoped that the additions will be chosen from among the finest works of art that the world affords. One great picture, one great piece of sculpture can mean more in the development of art appreciation than a roomful of minor works.

Much could be written of the unflagging zeal and devoted interest of Mr. Clyde H. Burroughs, Secretary and Curator of the Institute. For many years he has worked toward an ideal of a great museum, taking its place in the front rank. To him, as to Mr. Booth, the inauguration of the new building must have brought deep satisfaction.

Collectors in Detroit have been most generous in their loans to the opening exhibition. A detailed account of the various contributions will be found in Mr. Burroughs' article to which this is a preface. Mr. and Mrs. Edsel Ford, Mr. Alfred Fisher, Mr. William A. Fisher, Mr. Edward F. Fisher, Mr. Edgar B. Whitcomb, Mr. and Mrs.

Alfred G. Wilson, Mr. Ralph Booth and many others have sent some of their finest works of art. Among the important loans were eighteen pictures bought by Detroit collectors from Howard Young of New York. Among these are "Captain Little's Children" by Romney and "The Market Cart" by Gainsborough, both of which, as detailed in THE ART NEWS last week, are very recent arrivals in America. The Romney is now owned by Mr. Edward F. Fisher, the Gainsborough by Mr. Charles T. Fisher. Among the dealers who have lent pictures or other works of art are Durand-Ruel, Durlacher Brothers, Sir Joseph Duveen, The Ehrich Galleries, French & Company, Van Diemen Galleries, Vose Galleries, Felix Wildenstein and Howard Young.

It is possible that some of these latter loans will never be permitted to leave Detroit. There are several among them which may attract the interest of those who have the growth of the Museum at heart. One can but wonder whether Mr. Henry Ford's evident enjoyment of the Museum might mean a decision to play an important part in the development of this splendid institution.

The opening was so well attended that many were unable to find room in the lecture hall where the inaugural ceremonies were held. Museum directors and curators and persons prominent in the art world came, many of them from great distances. It was an unforgettable occasion, one in which the feeling grew that here was more

than the opening of a building, that the inauguration marked a tremendous advance toward an understanding of art in this country. It is to be hoped that the example so nobly set by Detroit will prove an inspiration for other great cities.

Notwithstanding the pressing demands made upon his time and strength, Mr. Burroughs has generously written an account of the building and the exhibition for THE ART NEWS and we take this opportunity to thank him and his colleagues, not only for the many courtesies shown to us, but most of all for the service which they have rendered to America.

By CLYDE H. BURROUGHS

DETROIT.—The Detroit Institute of Arts inaugurated its new building to the service of the public last Friday evening with more than eight thousand people in attendance at the dedication services, many of whom were unable to get into the capacious and luxurious auditorium and had to content themselves with a first view of the galleries. The program itself was marked by simplicity—members of the staff and of the commission for the most part being the only speakers and all of the addresses were of brief duration. The formal turning over of the building by the architect was followed by a high minded dedication address by Mr. Ralph H. Booth, who as president of the Arts Commission, has had so much to do with bringing into being this fine artistic adornment for the City of Detroit. Dr.

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Great Loan Show Marks Opening of Detroit Museum

(Continued from page 3)

W. R. Valentiner, the Art Director, concluded the speaking program with a brief but scholarly address on the enjoyment of art which was one of the most beautiful and poetic utterances on the theme that this writer has ever had the pleasure of listening to. The program concluded with three numbers by the Detroit Symphony Orchestra, Ossip Gabrilowitsch conducting, after which the tour of the galleries kept a large and enthusiastic throng till well past midnight.

The Detroit Institute of Arts is unique among American museums. Its interiors were designed to hit people on their emotional side. The plan of the museum by period rooms is one which Dr. Valentiner introduced into this country, when as Curator of Decorative Arts at the Metropolitan Museum of Art, he first installed the Morgan collection. Paintings, sculpture and the decorative arts all combine in a happy ensemble and a home-like arrangement which go a long way toward



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by Modern Masters
of American and European Art

ameliorating museum fatigue. The sequence of the galleries is ideal. First of all the building divides naturally into three parts. At the right of the entrance the European section, about an outdoor court of singular beauty of design and filled with architectural and sculptural fragments, that remind one of a bit of the old world; at the left the American section about a suite of Temporary Exhibition Galleries; at the rear the Asiatic Section on either side of an indoor garden. One can best suggest the nature of the ensemble by a brief description of the rooms themselves. From this one enters an oak-paneled English room of the XVIII century where the furniture of Chippendale, Sheraton and Adam divide the interest with the portraits of Reynolds, Gainsborough, Hogarth and their contemporaries. An XVIII century French room comes next and its wood paneled walls, mantels and consoles are original documents from a palace at Amiens, bodily transported and built into this museum. Through the loan of Sir Joseph Duveen this room is sumptuously furnished with pinpoint needlework pieces and other furniture in the exquisite manner of the period.

One next enters the low ceilinged rooms housing Dutch Art of the XVIIIth century where the pictures by the little Dutch Masters as well as the masterpieces of Frans Hals and Rembrandt find a setting quite in the spirit of the Holland of that day. The Northern Baroque Room containing Rubens, Van Dyck and their contemporaries comes next and from the little alcove window with its small panes of leaded glass one may catch a glimpse of the intriguing court with its planting and its stone fragments. Here too are examples of Flemish tapestries and furniture to divide the interest with

painted masterpieces. Next comes the Southern Baroque Room with its XVIIIth century Italian and Spanish paintings by Murillo, Guercino, Tiepolo and works of similar tendency and with a goodly smattering of furniture that belongs to the same period. Next one enters a gallery of the Italian High Renaissance in which examples of the painters—Sebastiano, Titian, Palma Vecchio, Bellini and others find a rich and beautiful setting in the brocade covered walls and the architectural ornaments of luxury-loving Venice. This room has been designed about a ceiling mural by Tintoretto. On one wall a large stone fireplace adds a domestic touch. Two other Italian rooms follow—one of the early Italian Renaissance with its decorated ceiling, the other showing Italian Gothic art of the XIVth and XVth centuries. In these three Italian rooms are beautifully disposed the Italian paintings, sculpture and furniture in which our museum collection is rich.

The Early Christian room with its barrel vaulting follows and from this one enters the hall of Northern Gothic Art designed in the English Tudor style. At one end of this hall is an original Gothic Chapel transported from the Chateau of Lannoy in Lorraine which the architect has most successfully built in as a part of the Detroit building. This chapel discovered by Mr. Booth in the early stages of the building was acquired and became a part of the structure. Mr. Booth now presents this Gothic Chapel as his dedication gift to the museum.

By a circular stairway one reaches the gallery of Northern Romanesque art on the floor below where, flanking the outdoor court, it simulates an enclosed cloister. The galleries of Roman and Greek art with their classical monuments of

sculpture come next; Egyptian art follows and by a natural process one gets into the galleries of the near east. On the other side of the garden will be found the galleries of the far east—China and Japan. The rooms themselves, in the design of the Orient suggests the exhibits which one will find here.

Leaving the Asiatic section one passes through a room of primitive American art showing Aztec, Jeruvian, Alaskan and North American Indian exhibits and this leads us by a natural process into American colonial art which begins with a colonial kitchen furnished with the bare necessities and brings the visitor step by step to American art of modern times. The second colonial room is a middle XVIIIth century dining room and in it one may see how the American colonists with their growing wealth and increasing ease of communication with England followed closely in architecture, in furniture and in painting the style of the mother country.

One of the unique features of the American section is Whitby Hall, a famous colonial mansion from Philadelphia built in 1754. These rooms with their exquisite mouldings and their fine old wood paneling reproduce the living conditions of the period and give an opportunity for a museum installation that finds a sympathetic response in the visitor. The stairway with its tasteful banister passes a fine window on the landing and reaches two bedrooms on the second floor which again exemplify the graces of colonial life at its best. In the next room are to be found furniture of Georgian influence and Duncan Phyfe, a collection of old blue historical Staffordshire and examples of the painters—West, Stuart, Sully and Copley.

The next gallery shows a distinct reaction from the influences of the mother country. The love of American landscape as shown in the Hudson River School and in the work of Wyant and Inners are to be found here. Here too examples of Frank Duveneck, William M. Chase, Walter Shirlaw and William M. Hunt, who brought back from Europe to America the first true impulse toward painting are to be found. The next gallery is given over to local art and shows examples of the painters and sculptors who have lived and worked in and about Detroit, Rolshoven and Melchers among these.

The next three galleries show American art of the last quarter of the XIXth century and in this field Detroit has tried to keep pace. Perhaps no museum has a finer selection of work of present day painters and sculptors, and through Mr. George G. Booth's collection of modern handicraft, the field of arts and crafts is also well represented.

The galleries of the Detroit Museum could not be the success that they are, were it not for the sympathetic work of the architect, Paul P. Cret and his associates, Zantlinger, Borie and Medary, who spared no trouble or expense to give to the museum collections an architectonic setting and a finish in keeping with the exhibits themselves. Mr. Cret took the keenest delight in creating a true atmosphere about the museum objects. The galleries are small in size and most agreeably lighted with a high sidelight that gives the maximum of light with a minimum of reflection. He also gave the closest attention to the decorative details of each separate room. Not only do the

(Continued on page 12)

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"TWO FIGURES" By BERNARD KARFIOL
Awarded Honorable Mention at the Carnegie Show

Matisse Wins First Prize at Carnegie

(Continued from page 1)

or a garden was awarded to Max Pechstein, of Germany, for his picture "Calla Lillies."

Henry Matisse, who won the first prize, was born on December 31, 1869, at Cateau-Cambrésis in the northern part of France. He first studied law, but in 1892, when he went to Paris to take his degree, he made up his mind to become a painter. He went to the Beaux Arts School and studied under such traditional masters as Bouguereau, Gérôme, and Gustave Moreau. Matisse copied and studied paintings in the Louvre and after serving this apprenticeship to the Old Masters, he was greatly attracted by the bright palette of the Impressionists. Although his early work caused him to be accepted by the official painters as one of themselves he soon began to strike out for himself. He exhibited in the *Salon des Indépendants* and became, with Derain, Vlaminck, Friesz, and Dufy, one of the group known as *les Fauves*. From that time on Matisse became the acknowledged leader of advanced art in France. He has never enjoyed such wide recog-

the young Belgian, Anto Carte, to whom went the second prize. Carte was first introduced to America through the Twenty-first Carnegie International in 1922. The next year his painting "Madonna with Musicians" was awarded an honorable mention. In 1925 a special exhibition of his paintings was held at Carnegie Institute and later at the Cleveland Museum. A number of his paintings are owned by Pittsburgh collectors. Carte was born at Mons in 1886 and, after being apprenticed to a decorator, he studied at the Academy of Fine Arts in his native town under Emile Motte. What Constantin Meunier did for Belgium in sculpture Carte is doing for his country in painting.

Andrew Dasburg, who won third prize, is an important figure among American modernists. He was born in Paris of American parentage and came to the United States when very young. While painting in Paris, after studying in this country with Kenyon Cox, he came under the influence of Matisse and Picasso. The title of his prize-winning painting is "Poppies."

The winner of the First Honorable Mention, Antonio Donghi, was born in Rome in 1897. He studied there at the Institute of Fine Arts. Donghi belongs to the younger group of Italian artists who are endeavoring to express themselves in the modern idea. His picture which was awarded the first mention is called "Carnival."

Bernard Karfiol, the New York artist, who won second honorable mention, is already a significant figure in modern American art. He was born in Brooklyn in 1886 and for a time was a pupil of Laurens in Paris. Karfiol's painting is "Two Figures."

Max Pechstein, who is making his second appearance at a Carnegie Institute International, is a member of the German Expressionist group. The prize which he won by his picture "Calla Lillies" is a unique one among awards given in the United States. In offering it the Garden Club of Allegheny County desires to call attention to the opportunities for subjects which artists will find in gardens and, moreover, to encourage people in general to make gardens that will be worthy of the best efforts of artists.

The exhibition this year is different in an important respect from the twenty-five preceding Carnegie Internationals. In order to meet the generally expressed desire that each exhibitor be represented by more than one painting, approximately

one-third of the usual number of artists has been invited, each artist, however, being asked to send from three to five pictures. In this way visitors to the exhibition may make a better study of the development and personality of the artists represented.



"STILL LIFE" By HENRI MATISSE
Awarded First Prize at the Carnegie Show

one-third of the usual number of artists has been invited, each artist, however, being asked to send from three to five pictures. In this way visitors to the exhibition may make a better study of the development and personality of the artists represented.

There are 400 paintings in the show. Of this total 280 are from European countries and 120 from the United States. There are sixteen nations represented. The countries in the order of the number of paintings contributed by each are as follows: United States, Great Britain, France, Italy, Germany, Spain, Sweden, Russia, Poland, Hungary, Belgium, Czechoslovakia, Austria, Holland, Rumania, and Norway.

Three distinguished painters who died since the last International will be represented this year for the last time at

the Carnegie Salon. They are Claude Monet, Henry Ottman and Ambrose McEvoy. Claude Monet, the French artist, is known as the last of the great Impressionists and the man who carried Impressionism to its highest point of development. He exhibited in the First International at Carnegie in 1896 and in practically every one since that time. Henry Ottman was also a well-known French painter. Ambrose McEvoy was an English portrait painter of great distinction.

The prizes for the exhibition were awarded by a jury of eight artists, presided over by Homer Saint-Gaudens, Director of Fine Arts. The Jury of Award met in Pittsburgh on September 20th. The members were Maurice Greiffenhagen of Great Britain, Karl Hofer of

(Continued on page 7)



"MOTHERHOOD" By ANTO CARTE
Awarded Second Prize at the Carnegie Show

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Published by the
AMERICAN ART NEWS CO., INC.
49 West 45th Street, New York

President S. W. FRANKEL
Editor DEOCH FULTON

Entered as second-class matter, Feb. 5, 1909, at
New York Post Office, under the Act of
March 3, 1879

Published weekly from Oct. 8 to last of June.
Monthly during July, August and September.

SUBSCRIPTION RATES

YEAR IN ADVANCE	\$6.00
Canada	6.00
Foreign Countries	6.00
Single Copies15

WHERE THE ART NEWS MAY BE OBTAINED IN NEW YORK

Brentano's 1 West 47th St.
William Einsel 46 East 59th St.
Washington Sq. Book Store, 27 West 8th St.
Gordon & Margolis 32 East 59th St.
Times Building News-Stand Times Building
Subway Entrance Basement

WASHINGTON

Brentano's F and 12th St., NW

BOSTON

Vendome News Co. 261 Dartmouth St.

PHILADELPHIA

Wanamaker's (Book Counter)

LOS ANGELES

C. V. Pleuharp 353 Hill St.

LONDON

The Art News Bank Building
16a St. James's St., S.W. 1

David H. Bond 407 Bank Chambers
Holborn, W. C. 1

Daw's 4 Leicester St.
Leicester Sq. W. C. 2

Gorringe's 17 Green St.
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PARIS

George Houin 2 Rue de la Plaine
Telephone Diderot 1909

Brentano's 37 Avenue de l'Opera

MUNICH

Karl Barth Konradstrasse 4-11

Vol. XXVI Oct. 15, 1927 No. 2

THREE SECOND ART

One result of an investigation of the causes and possible remedies of "museum fatigue," conducted by the Pennsylvania Museum, has been the discovery that the average person spends three seconds in contemplation of a work of art. Stop watches have been held on unsuspecting persons in the Museum's galleries.

Something should be done about all this scientific investigation. Too many splendid jokes, hallowed by time, are losing their point. How can we who spend ten seconds or twelve in genuflection before La Joconde laugh at the Americans who "do" the Louvre in an hour if in Philadelphia their pace is even greater. Foreign papers should note our behavior at home and stop their pointless criticism of our scholarly and leisurely tourists.

It is unfortunate that a more detailed report of the investigation is not at hand. It would be interesting to know how the three seconds is employed—how much of it goes to reading the label; to looking at the frame or comparing the subject of the picture, should it be a portrait, with Aunt Mary or Uncle Will and the consequent reflections on the appearance and characters of those estimable persons. Looking at the picture consumes probably not more than one second in three, yet it is from that second that "museum fatigue" must come. For do we not read and look at door frames and think about our relatives without, except sometimes in the last case, getting weary? Evidently then, art in recurring shocks of a second's duration destroys the tissues and induces premature old age.

There seems to be a parallel between art seen as the average museum visitor sees it and the movies. A few years ago, before the technique of the camera had been perfected, screens presented a rapid series of flickering shadows to our eyes and the pictures brought about fatigue for which the stories told were by no means entirely responsible. The museum visitor who snaps an eye at twelve hundred works of art in an hour—one each three seconds—sees also only a



"THE MARKET CART"

Lent to the Inaugural Exhibition at the Detroit
Institute of Arts by Mr. Charles T. Fisher

By THOMAS GAINSBOROUGH

flicker. And in addition to the eye strain from constantly changing focus and light and color there are hundreds of mental adjustments which even the most dense must make.

It has been suggested frequently and with much reason that the best way to correct the present visitor's attitude toward the museum's works of art is to let him see fewer of them. This solution, simple as it sounds, involves a multitude of complications and it is possible, too, that a public come to see a "treasure house of art" would feel cheated if only a few of the masterpieces were on display. But we believe that if an "average visitor" could be shut up for an hour in a pleasant room with two great pictures he would come out refreshed. Of course there is the chance that he might have slept.

THE EARLY BIRD

The opening of the season by two very interesting exhibitions, one of French primitives, the other of modern French art, is a brave gesture. Apparently at least two dealers feel that early October need not be dedicated to the last roses of summer or the perennial autumn crop of feeble watercolors. We have no doubt that the general tendency towards a late season, growing more marked every year, has been born of empty galleries and unsold paintings. On the other hand, there are many art collectors (as well as critics) who return to New York early in October full of enthusiasm born of three months' absence, only to find that their zest has nothing to feed upon save pretty watercolors reminiscent of Venice, Concarneau and

the lower Alps. Perhaps the mistake in the past has been to open the season with exhibitions of solid, but uninspiring merit, instead of with an audacious flourish of the very best to be found. In early October the average art collector has returned from Europe, but is still revelling in the beauties of his country estate. An art exhibition far above the average will pull him into town; one of merely average appeal will be overcome by the superior attractions of nature and quietude. The attendance and sales in the exhibition of modern French art, now open, is apparently a justification of audacity. We feel even more certain that the remarkable exhibition of French primitives, opening this week, will profit, rather than suffer by its early start. Even in the art business, paradoxical as it may seem, there is sometimes a reward for the early bird.

DR. VAN DYKE AS DOUBTING THOMAS

In Volume XII of *New Guides to Old Masters*, which is reviewed in the current issue of THE ART NEWS, all is not as conservative as on first glance would seem. Careful examination shows Dr. Van Dyke to have turned his X-ray eye on many of the Uffizi and Pitti *pieces de resistance* with appalling results as far as his belief in their authenticity is concerned. The devastation is greatest in the works of the Italian school which are here attacked in their two principal fastnesses. The mortality list is indeed too high for Dr. Van Dyke to win plaudits for perseverance and perceptivity from either experts or the curators of the galleries in question. Personally we found

the rigorous house-cleaning refreshing. According to Dr. Van Dyke "the question of authentication is very much in the air today." So many new works by old masters turn up in the course of a season that one is forced to believe that, vendettas and bad sanitation to the contrary, the Renaissance artists were all either endowed with nine lives or possessed of the longevity of Titian.

If the pictures are really fine there is little objection in adding an august name. A canvas labeled Botticelli, will, in our present state of enlightenment, still bring a bigger price than an equally fine one by an unknown artist or an anonymous school work. Therefore, as little good can be done the reputation of the obscure Quattrocento painter by a correct XXth century attribution, and as Botticelli by other names will not sell so high, there may be no great harm done in attributing the equally fine work of lesser men to men with established reputations.

True, there is the always squeamish question of aesthetic honor, but in this we are more offended by the attribution of bad paint to good painters, who, in an active lifetime turned out a sufficient number of unquestionable chef-d'oeuvres to satisfy everyone but authenticators and art dealers. But business is business and as long as the demand continues we may be sure of the supply, some of it genuine gems discovered in erstwhile unexploited private galleries or reluctantly parted with by poverty stricken owners, much of it obviously and abjectly bogus.

LAURIE, FRY & CRACKLE

Last week we published a letter from Mr. A. P. Laurie. Below is printed Mr. Fry's answer:

To the editor of The Times.

Sir,—Your issue of the 13th inst., containing a further communication from Professor Laurie, has just reached me. He informs us that the incident with regard to the picture "The Bird Trap" ascribed to Pieter Brueghel the elder is now closed. No one should know better than he, since he has both opened and closed it by his unaided efforts, not without what may appear an almost unnecessary amount of noise. Professor Laurie has throughout contrasted his own methods of deciding such questions with those of the student of art, and he has implied not only that those who, like himself, are armed with the powers of chemical and microscopical examination are the best judges of authenticity, but that no one else has a right to an opinion.

The difference between us is therefore this: that whilst I welcome every promising method of inquiry, and in particular Professor Laurie's, he appears, by the vehemence of his protest, to resent my giving any opinion at all until he has brought his microscope to bear on the object in question. This attitude surprises me a little, because in the only two important issues in which we have both been called in, Velasquez's "Venus" and the so-called "Belle Ferronnière," belonging to an American collector, I had the good fortune to arrive, without microscope or test-tube, at the same conclusion that he did.

But not only do I welcome the assistance which Professor Laurie brings to the solution of these extremely difficult problems; I gladly admit that, wherever a definitely crucial issue can be submitted to his more objective methods, his decision is far more satisfactory and conclusive than one arrived at by methods in which the personal factor intervenes. But it may require much circumspection to be sure that we have found such a crucial point. Thus the discovery by analysis of a modern pigment in essential parts of a picture—i.e., parts that cannot be claimed as restorations—will give a final and indisputable decision against which the mere art historian would be foolish to protest. But the absence of modern pigment would not prove antiquity, since the forger is perfectly able to confine himself to the same colors as were used by the master he wishes to imitate.

The present case of the Brueghel affords an instance of this. Professor Laurie relies on the cracks which his microscope reveals, and which I could not see without that aid, to prove that the picture is authentic. But a little farther on he asserts that it is possible to produce the exact effect of an ancient craquelure.

With regard to this picture, "The Bird Trap," I am in the fortunate position that whatever the final decision may be, I am proved to have been wrong, since my first general, and forcibly hasty, impression was that it was genuine and a subsequent more minute examination led me to doubt it. I call this fortunate in the sense that I can have no interest but to know the truth, my personal vanity being sacrificed in any case. Professor Laurie's last communication is therefore very interesting to me. Its value would perhaps have been greater if he had not already proclaimed, before his examination of the picture, his strong disapproval of my opinion. As it is, it would be desirable that someone should substantiate Professor Laurie's reading of the microscopic appearance. Much may depend on the exact quality of these cracks. Moreover, we are perfectly certain that a layer of paint laid over a cracked surface may not contract away from the cracks in drying? Every house painter knows that a coat of paint laid over old cracked paint dries differently where it lies over the cracks, with the consequence that they show through. I do not say that this is the case, but that it is a possibility to be considered. It affords an instance of the care which is necessary even in making deductions from data given by scientific methods.

Yours faithfully,
Vichy, Sept. 15. ROGER FRY.

OBITUARY

M. SIMON SELIGMANN

The death is announced, in a Central News message from Paris, of M. Simon Seligmann, one of the Seligmann Brothers, and well known as being among the foremost art connoisseurs in the world. Individually or collectively the brothers have often been engaged on behalf of the great museums, and in attending to the art collections of Russian Grand Dukes and the Rothschild family. M. Simon Seligmann, who was 73 years of age, retired in 1906. He was reputed to possess the finest collection of Limoges enamel in the world.



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EXHIBITIONS IN NEW YORK

LITTLE MASTERS Knoedler & Company

Over one hundred engravings, a score or so of wood-cuts and one etching by the XVIIIth century Little Masters of Germany and the Lowlands make up the opening exhibition at Knoedler's. Besides a few anonymous plates the work of seventeen artists is represented, the goldsmith Aldegraver, the architect Altdorfer and the brothers Beham heading the list. From the prolific burin of Hans Sebald Beham is a large series of flawless plates, many from distinguished print collections. Notable among them are the first state of the proud and beautiful Eve, the eloquent Man of Sorrows and the exquisite and at the same time powerful Leda on a plate the size of a large postage stamp. To Hans Sebald also belongs the distinction of the unique etching of the exhibition, a variation on his engraving Young Woman Accompanied by Death as a Buffon. In the etching the head of death has been altered to that of a jester, an interesting insight into the method of an artist who indulged in considerable reworking. Otherwise the etching is only remarkable for its rarity as Beham never found an actual etching form. The work of the younger of the brothers, Barthel, has far more depth and delicacy of feeling, his Virgin at a Window surpassing the best of his brother's work in sentiment and feeling. By Barthel are also excellent portraits of Charles V, Ferdinand I and Erasmus Balderman which are both interesting in themselves and because portraiture was so seldom essayed by the Little Masters. The classical feeling of Georg Pencz is well illustrated in his Triumphs of Petrarch series, all six of which are shown in the present exhibition, while from the burins of Allart Claesz, Ludwig Krug, Dirick Jacobszoon, Vellert (Dirick van Star) and others come engravings of incredible delicacy and finesse, works which are often as monumental in concept as they are minute in execution and which bear testimony to the high degree of excellence achieved by even the lesser of the so-called "Little Masters."

CONTEMPORARY ETCHINGS Keppel Galleries

We confess that we are happiest when the Keppel Galleries draws from their fine stock of prints and engravings of old Masters, rather than when they choose to exhibit contemporary proficiency in the graphic arts. However, there may be many who do not share our opinion. If one is perhaps tempted to draw certain conclusions as to the spiritual status of contemporary etching, one may at least praise the high degree of technical proficiency revealed in almost all the plates on view. The present exhibition at the Keppel Galleries reveals contemporary etchers in France, England and America obsessed by literary and associative values, rather than by pure aesthetics. The European subjects of John Taylor Arms, Ernest Roth, Frederick Griggs and Henry Rushbury all reveal this literal preoccupation with place. Those who do not fall into the

pitfalls of scenic and architectural beauty let themselves be led astray by the genre scene or the obviously picturesque. Heinzelman, Edward Borein with his Wild West subjects, William Auerbach Levy with his Jewish genre scenes and Arthur Briscoe with his sea studies all sin in this respect. In the English and American group there stand out Blampied's delicate energy of line and fine balance of dark and light, the rich blacks and tapestry like detail of Graham Sutherland and the humor of "Pop" Hart. The French contingent claims an interesting print by Gatier, "La Rue Royal", some Marie Laurencins in various states and several etchings by Frelaut which are attractive.

YOUNG AMERICANS Richard Dudensing Galleries

The Richard Dudensing Galleries, among the summer migrators to the 57th Street art center, have shed the dark brown velvet chrysalis of their 44th Street abode and emerged light, airy and full of gay color. There are sliding leaded glass windows to let in the light; the walls have lost their funereal aspect and the group of paintings by young American artists now on view have a strongly decorative accent against the plain, light surfaces. There are some familiar canvasses here and some that are new. Among the old favorites we note the tapestry lie and well spaced compositions of Buk, the charming fantasies of Alice Flint, dancing figures by Nura, original in their decorative feeling and a finely handled flower arrangement by Hermann Trunk, exquisite in its rainbow like color. "Connecticut Pier" and "Winter," both by Arnold Wiltz, claimed first honors among the landscapes by their delicate draughtsmanship and purity of color. Among the figure paintings we remarked a richly composed "Figure" by Jo Cantine, "Pleasant Women" by Feitelson and "Open Road" by E. Lehman—a gypsy set against a suggestive background of hill and tree forms. Blanche Baxter, with her "Calla Lillies," delicately realized both in texture and form, has perhaps the most interesting flower painting in the exhibition. A newcomer to the galleries, Agnes Tait shows three canvasses—"Circus Wagon," "Trees" and a "Nude" that derives its chief interest from the handling of the tropical background.

EDMUND BLAMPIED Harlow Galleries

Etchings and dry points by the Channel Island artist, Edmund Blampied, now on view of Harlow's, show distinct development from the days when Campbell Dodgson first sang his praises. There are, besides several of the artist's characteristic studies of heavy hoofed cart horses a brilliant race course study, à la Degas. Mr. Blampied's predilection for equines of the genus dray has not however been slighted in his present exhibition and Sunday Morning Bathers, White Horse, Horses Eating Hay and the rich, velvety Returning to the Stable, all seem more in the artist's milieu than the im-

pressionistic "Tumble," which for all its virtuosity gives somewhat the effect of a technical tour de force. My Cousin is a delicate but characterless female portrait, inferior, as the artist's rare feminine characterizations usually are, to his male studies of which Male Quoir and The Tavern are typical. The influence of Forain is felt in Wheelbarrow Race and in the exquisite, delicate Poor People, the most inspired of all the plates.

GEORGIANA BROWN HARBESON Milch Galleries

Decorative embroideries, painted panels à la Chinois, and mural cartoons—fifteen in all—make up Miss Brown's present exhibition. The two mirror panels "Now" and "Then" with their shell pink background are pleasant boudoir decoration, of which the more elaborate "Madame, Will You Walk," is a less successful variation. "In the Shadow of the Jungle" has a nice pattern of soft greens and reds against a moss green velvet background. The Portrait of Madame Galli-Curci is the lady to the life, and while verisimilitude is hardly a point in favor of a needlework decor, the study is, in spite of its definite portraiture the most attractive of the lot. The quaintness of the ivory head and floral background and the modernistic figures of the minute musicians is cleverly effected. But even so the present exhibition only increases our conviction that decorative needlework is a lost art.

COMING AUCTIONS

AMERICAN ART ASSOCIATION

HARPMAN PAINTINGS Exhibition, October 15 Sale, October 20

The portrait of a Gentleman ascribed by the English expert, W. Roberts, to the famous American painter Gilbert Stuart is one of the interesting canvasses in the collection of Andre Harpman of The Hague, Holland, to be sold at the American Art Association, on the evening of October 20th. This canvas is the half length figure facing the spectator, of an elderly gentleman, probably a Revolutionary war naval officer, with gray hair brushed back from his forehead, prominent eyebrows and well defined features. He wears a light neckerchief and black jacket with rolled collar. Mr. Harpman stated that this painting was found about 15 years ago by Harry Freeman of London, the oldest restorer of paintings in England, in a house in the town of Hordfordshire, some one hundred miles from London.

Another important painting is Sir Thomas Lawrence's fine copy of Van Dyck's famous portrait of Cornelius van der Geest from the collection of the late J. J. Angerstein, formerly the owner of the original Van Dyck portrait, which is now in the National Gallery, London, and for whom Lawrence made this admirable copy during the latter part of the XVIIIth century. These pictures have been examined by W. Roberts and are accompanied with his autographed authentications.

The collection abounds in numerous works of the British schools of land-

scape painting of the XVIIIth and XIXth centuries and embraces oils by Crome, Ladbroke, Vincent and Stark, and by the Nesmyths, father and son.

Among the portraits are works by Kneller, Allan Ramsay, Beechey, Jean and Carle Van Lee, Ledoux and John Russell, the pastelists, and the small watercolor sketch by John Singer Sargent "A Portrait of a Lady." The John Frederick Herring, senior and junior, are represented by their fine animal pictures and there is an excellent small "Portrait of a Lady" by Michael Dahl.

BAYO-O'HANA SPANISH ART

Exhibition, October 15
Sale, October 21, 22

Commencing October 15th, there will be a five-day exhibition of works of art of Spanish origin at the Galleries of the American Art Association, the joint collection of the late Don Eugenio L. de Bayo, Sr. and Leo O'Hana of Bilbao. Most important are two sculptured and polychromed statues portraying Spanish saints, ascribed to Alonzo Cano, most characteristic of the works of the master, although great difficulty has always been experienced in distinguishing his handiwork from that of his pupils, Josef de Mora and Pedro de Mena. The nucleus of the collection is the superb textiles, and the polychrome wood statues, although there are fine examples of furniture including the picturesque Spanish vargueno, council and library tables, small cabinets with a diversity of inlay and carving, several arcones and Renaissance Choir stalls. XVIIIth century Spanish silver, ceramics, state swords and rapiers form an interesting though smaller group of this assemblage.

ANDERSON GALLERIES

HOLLY LIBRARY Exhibition, from October 12. Sale, October 19.

Sets of standard authors, first editions, colored plate books and books on art, natural history and travel from the library of Mrs. Mary K. Holly will be sold at the Anderson Galleries on October 19. Among the first editions is a series by Charles Lever, all of which, with the exception of Arthur O'Leary, are illustrated

by "Phiz," and published in Dublin or London between 1839 and 1865. Other interesting first editions of English authors are: *The Friend*, by Samuel T. Coleridge, 3 vols., 12 mo, London, 1818, the third volume comprising entirely additional material, which is here printed for the first time; Dryden's *Works of Virgil*, folio, London: Printed for Jacob Tonson, 1697; and among the moderns, Swinburne's *Lochine*, 12 mo, cloth, uncut, London 1887 with an A. L. S. by the author and a series by Masfield of which *A Mainsail Haul*, London 1905, is very scarce in the green wrappers. Among the colored plate books are three first editions, *The Magic of Kindness*, (Brothers Mayhew), London, n.d.; *Baby's Bouquet*, (Crane), London, (1879) and Mrs. DeLand's *The Old Garden and Other Verses*, Boston, 1894, all illustrated by Walter Crane; a scarce first edition of *The Quiver of Love*, London, 1876, with eight colored plates by Kate Greenaway and Walter Crane of which some copies contain fewer, and some more, plates; first editions of *A Dish of Apples*, London, 1921, *English Fairy Tales*, London, 1918 and *The Romance of King Arthur*, London, 1918.

(Continued on page 11)

MATISSE WINS AT CARNEGIE

(Continued from page 5)

Germany, Maurice Denis of France, Felice Casorati of Italy, and Eugene Speicher, Horatio Walker, Eugene Savage and Abram Poole, all of the United States. Maurice Greiffenhagen is a member of the Royal Academy and has painted the portraits of many distinguished persons. Karl Hofer is the first German artist to serve on a Carnegie International Jury. He occupies a leading place among the more advanced artists in Germany. Maurice Denis is the outstanding mural painter of France. Felice Casorati is one of the most original and talented of modern Italian artists. The American painters on the Jury are all well-known in this country.

The Exhibition will continue at Pittsburgh through December 4th. Immediately thereafter the International will be shown at the Brooklyn Museum, Brooklyn, New York, from January 9th through February 19th, 1928. After the showing in Brooklyn all the European paintings will be exhibited at the California Palace of the Legion of Honor, San Francisco, from April 2nd through May 13th, 1928.

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**N. Y. U. ARRANGES
COURSE AT LOUVRE**

PARIS.—In accordance with the co-operative plan arranged with the University of New York, the Louvre will open on Dec. 9 a series of special courses in the history of art for American students in Paris, for which credits toward graduation will be given by the New York college, it was announced recently by Henri Verne, Director of the National Museums and of the Louvre School.

The creation of these classes under French experts was arranged this Summer by General Sherrill and will be amply subsidized by New York University.

The first courses, which will be conducted in French, will be three in number, dealing with Spanish painting of the Goya period, modern decorative art and a general survey of Oriental antiquities.

**COBHAM COLLECTION
SHOWN IN BIRMINGHAM**

LONDON.—Over forty notable pictures from the collection of Viscount Cobham, of Hagley Hall, have been lent to the City of Birmingham Museum and Art Gallery for exhibition. The exhibition, which is one of outstanding interest, will remain available for public inspection until the end of November.

The tragic destruction of Hagley Hall at Christmas, 1925, will still be fresh in the public memory, and while it involved certain irreparable losses of great pictures it was a matter for congratulation that the majority of the famous collection was saved. Of the pictures from that collection, one, at any rate, has since then been much in the public eye—namely, "The Misers," by Quentin Metsys, which formed part of the great exhibition of Flemish painting at Burlington House last summer. This picture, together with some forty others from Lord Cobham's collection, has been lent by him to the Birmingham Art gallery until the end of November.

Among the other pictures to be exhibited are several magnificent examples of the work of Van Dyck, Lely, Gerard Soest (this a most interesting group of portraits of the Lyttelton family), Reynolds, Ramsay, Richardson, and others; while the earlier stages of the development of portrait-painting in England are represented by the work of Van Mierevelt, Cornelius Johnson, and the first of the great native portrait-painters of England, William Dobson.

Taken in all, this exhibition, although small in numbers, is extraordinarily representative of the English taste in portrait-painting over a period of more than 200 years. Of exceptional interest to the modern picture lover, and to those who realize that it is mainly to English painters that the world owes its taste in landscape painting, is the work of John Wootton, who was painting landscape in England almost a century before Richard Wilson.

**NEWARK'S CLASS
IN MUSEUM WORK**

NEWARK, N. J.—The 1927 class of apprentices of the Newark Museum has begun its year of training. This is the third apprentice class at the Newark Museum. The apprentice system of training museum workers was adopted by the Newark Museum in 1925. The class consists of six young women all recent graduates of college. They are Miss Martha Bolles, of North Plainfield, N. J., Miss Helen Johnson, of Pittsburgh, Pa., Miss Mary Newton, of Andover, Mass., Miss Virginia Rhinehart, of Schenectady, N. Y., Miss Anne Schnepel, of Orange, N. J., and Miss Elizabeth Ware, of Upper Montclair, N. J.

The class is now at the Newark Public Library for five weeks of preliminary training in the elements of library work which lead naturally to the elements of museum work. They will get a practical course in library work with talks from the heads of departments and will spend some time in each department of the library, including the print shop, where each apprentice will spend three days and learn about setting type and printing, print a poster, a booklist and a bookplate.

Miss Katherine Coffey, head of the exhibits department of the Museum, is in general charge of the apprentice class for the year. The apprentices come to the Museum on November 9th, where they will get training in every department, and will learn the theory of museum work. Later in the year they will spend two weeks visiting other museums, studying them, and making reports to the Newark Museum on their visits. After this they will return to their work in Museum departments, spending two weeks in each department.

The course will be practical. The apprentices will study such things as the purposes of museums and libraries and the methods used today to accomplish those purposes; the preparation and installation of exhibits with a study of museum cases, labels, posters, circulars and printing; how to adapt a museum to its community; how a children's museum and lending collections may relate themselves to the educational activities of the city; and various other subjects having to do with modern museum work. The year's course will close on June 23rd, 1928.

**VAN DYKE AMONG
THE REMBRANDTS**

(Continued from page 1)

the drawings and etchings attributed to Rembrandt are really the work of his pupils. Some of these works, on the grounds of style, I attribute to Rembrandt pupils. In many other cases I am sure that the works are not Rembrandt's, but I cannot say whose they are. Some of these etchings and drawings which have been wrongly attributed to Rembrandt are very fine works. Some are worthless.

"The name 'Rembrandt' is signed to many of these works, but this does not necessarily mean any more than that the work was executed at his factory. He had seventy-two pupils. What has become of their work? Nearly all of it has been attributed to Rembrandt.

"This process of transferring all sorts of pupil and contemporary work to Rembrandt has been going on for three centuries. Most of it, however, has taken place in the last fifty years. About fifty years ago the great modern appreciation of Rembrandt began, and with it came the tendency to attribute to Rembrandt personally all works of his school.

"It is not my purpose to attack collectors, or art dealers or anybody else. As a matter of history and archaeology I have been investigating this subject for many years with the purpose of establishing the true Rembrandts."

**METROPOLITAN GETS
TITIAN'S "PHARAOH"**

The great woodcut of "Pharaoh's Crossing of the Red Sea," by Titian and Domenico dalle Greche, or rather the set of woodcuts which goes to make up the subject, recently was acquired in Leipzig by the Metropolitan Museum of Art. The complete set when put together forms one of the largest woodcuts ever made until comparatively recent times. Also it is one of the rarest.

The print, which Curator William M. Ivins Jr. describes in the museum bulletin, measures eighty-six inches by forty-nine inches. For a number of years the museum has possessed parts of the woodcut, but the set recently acquired now enables him to piece together a complete set of good impressions. Like all very large prints, especially when printed from several blocks, it has suffered by the wear of time, and the museum considers itself fortunate in possessing an entire print in good condition.

Of Domenico dalle Greche, who collaborated with Titian in the production of the monumental print, almost nothing is known. Titian, however, writes Mr. Ivins, alone of the major artists of the Renaissance was interested in designing woodcuts, and the Pharaoh is the most important of all those with which his name is associated.

* * *

Mr. Ivins notes a fundamental difference in conception between the most important single Venetian woodcut of the sixteenth century and the work of such well-known German draftsmen as Dürer and Altdorfer. "The great 'Pharaoh,' having been designed by one of the greatest and most typical Venetian artists, has none of the qualities that habitues of the German woodcut would expect to find in an impression from a well and carefully drawn wood block," says Mr. Ivins.

"From their point of view the 'Pharaoh' is not a woodcut at all, but a mere imitation in wood of a great free drawing. Where the German prints are for the most part specimens of what has in its later manifestations come to be known as typographic draftsmanship, this great woodcut was conceived first of all as a design and was then carried out quite simply as a drawing and without any particular thought of graphic conventions.

"It has nothing whatever that is artificial in its linear handling, no conventional second-hand recipes for rendering, none of the tightness or pettiness of the northern work. Its web and woof are so bold and strong that they have no need for mere embroidery to lend them interest. And just because of this and in spite of the fact that it is one of the greatest masterpieces in its medium, it has rarely or never received the homage and the praise that, because of their mere adherence to the canons of artificiality, have been so lavishly bestowed upon infinitely less genial things."

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French Primitives in Great Loan Exhibition

(Continued from page 1)

been put on whatever of historical background can be found and the record of the exhibitions and publications in which each has appeared. Such conservatism, unfortunately grown rare of recent years, cannot be too highly commended and permits, also, of a more free and amiable discussion of the pictures than more rigid attributions would allow.

In the first room, six pictures dated as from the XIVth century and nine from the XVth are hung. No supreme master dominates the room but there are two paintings which command special admiration. The earliest, a XIVth century panel of the school of Avignon, is a representation of the Magi bearing their gifts. As the catalog states, it is almost certainly a fragment of a larger picture, yet it is singularly complete and despite the evident losses caused by time it remains distinguished, obviously the work of a master. The surety and rhythmic flow of the drawing separate it at once from those other primitives in which a hard, unbending line seeks to conceal an unsure purpose. Fortunately the picture seems to have escaped the overzealous restorer and its splendid remains speak most eloquently of its original quality. The first of the Magi kneels, offering a golden vase with his right hand while the left holds his crown. The sweeping lines of his red robe and wide sleeves define the body underneath and, with the lines in the two standing figures, converge upon the head of the kneeling king. And in this head the painter has shown his full power. The panel, formerly in the Alphonse Kann collection, is lent by Colonel Friedsam.

The second picture of unusual appeal is a curious Madonna and Child cataloged as of the southern French school of about 1450. What it may once have been can only be conjectured—the gold of the background is gone and it is probable that the blue gown of the Madonna was once modeled in greater detail, but as our illustration can only hint, in its present state the picture is pure beauty. The background has become a warm mixture of dull reds and browns against which the pale azure of Mary's cloak shines like a jewel. It may be a picture which a collector of names and titles would call "unimportant," but there is no picture in the exhibition from which one derives more delight. Its owners are to be congratulated, both on its possession and on the appreciation which must have led to its purchase.

The figures of the Virgin and Child are Italian, obviously, and yet the blue of the Virgin's cloak does not exist in Italian pictures. It is perhaps the present state of the picture which recalls Siena rather than Florence. There is a Flemish suggestion in the face and the mille fleurs of the foreground are certainly of the north. Its origin may never be known although it seems related to the "Madonna and Child with Saint and Donor" in the Worcester Museum, now dated 1425 and thought to belong to Avignon or Toulouse. But in this case the origins are unimportant; its quality is enough. The painting is lent by Mr. and Mrs. Henry Burton Jacobs.

The first picture in the catalog, "Salome Asking for the Head of John the Baptist," is given to Jean d'Orleans, son of the painter to whom is attributed the portrait of Jean le Bon in the Louvre.



"THE BLUE MADONNA" SOUTHERN FRENCH SCHOOL
Lent to the French Primitive Exhibition at the Kleinberger Galleries
by Mr. and Mrs. Henry Burton Jacobs

The picture is full of life and the curious perspective in no way detracts from the interest of the picture. But there is a sharp contrast between this animated panel and the next, attributed to the same hand. Superficially it is the Salome of the other panel who receives the head of the Saint in this. But she is a lady suddenly changed into a wooden figure and the brilliant characterization of the faces in the first is here almost entirely lacking. Both panels are the same size and are lent by Colonel Friedsam.

Another painting from the school of Avignon shares the interest with the first two mentioned. A Flemish hand seems paramount in this "Mourning for Christ," lent by the Art Institute of Chicago. The panel is done with rare skill, both in painting and arrangement and the complete lifelessness of the Christ's body intensifies the grief of those who reverently bend over it.

A portrait of St. Robertus of Molesmes, No. 14, lent by Julius Haas of Detroit, belongs surely to the French school although Italian influence is strongly marked. The Saint's white robe is beautifully painted and the red book held in his left hand, the only brilliant color in a scheme of white, gold and brown, makes the panel sing.

Two large panels belonging to a diptych have for subjects the "Crucifixion of Saint Peter" and "Saint Anthony in

Prayer." Both are more interesting for the minute detail of the drawing rather than for animation in the figures. The color and spirit have the dryness one associates with Flanders and Germany rather than France. The panels, Nos. 15 and 16, are lent by the Kleinberger Galleries.

No. 17, also from Kleinberger, is an Annunciation in two parts and by reason of their color and clear lines these are among the most decorative pictures in the exhibition. The brilliant, gold-starred vermillion of the backgrounds strikes a refreshing note among the more subdued tones of the neighboring paintings. One of the parts of the Annunciation, that on which the Angel is shown, is boldly dated 1451.

The "Annunciation," No. 4, lent by Mr. and Mrs. Arthur Sachs, also formed part of the Exhibition of Religious Art at the Jacques Seligmann galleries. It is here, as in that exhibition, one of the most delightful pictures. A detailed description was published in THE ART NEWS of March 19th, 1927.

The strong Flemish influence, almost as great in Provence as in the north of France, may perhaps account for the decidedly Teutonic appearance of No. 5, a panel cataloged as of the school of Avignon, XIVth century. It represents the sanctification of a woman by one of the Avignon popes seated on his throne. Behind the figures of the woman and pope and their attendants appear the towers of Avignon.

In No. 6, a representation of St. Martin of Tours also given to XIVth century Avignon there is a curious combination of sophistication and naiveté. The color in this high, narrow picture is very brilliant.

Another panel, placed in a group with the two Salomes, is accredited, somewhat tentatively, to Jean Malouel, a Burgundian painter who died in 1415. It represents "Jesus Before the Doctors," the boy preaching earnestly, to the great admiration of Mary and Joseph, although the Doctors seem less impressed. The artist, whoever he may have been, was evidently faithful to his task for he has painted the Doctors as Jews and put oriental lamps in the temple although Jesus is here a fair-haired Burgundian. This panel, much more than its actual companion piece, takes rank with the first of the Salomes. It is lent by Colonel Friedsam.

The catalog to the contrary, it hardly
(Continued on page 10)

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"ANNUNCIATION"

By THE MAÎTRE DE MOULINS

Lent by Mr. Martin A. Ryerson to the Exhibition of French Primitives at the Kleinberger Galleries

French Primitives in Great Loan Exhibition

(Continued from page 9)

seems possible that the same hand that painted the "Christ Before the Doctors" is also responsible for No. 11, a "Madonna and Child Enthroned." Nor does it seem probable that this rather heavy panel in which the Flemish influence is so marked, could date from earlier than the end of the XVth century. This, also, is lent by Colonel Friedsam.

In the second and larger gallery the most important contribution is the splendid group of seven panels lent by Mr. Martin A. Ryerson, Nos. 25-31. "These," we quote from the catalog which quotes Mr. Robert B. Harshe's *Catalog of the Ryerson Collection*, "are all that remain from a large polyptych altarpiece painted for the high altar of the ancient Carthusian Monastery of St. Honoré at Thuisson, a suburb of Abbéville. . . . Originally the panels were four, painted on both sides, but they were sawed through, making eight. One, 'The Resurrection of Christ,' has disappeared." The panels remained in the monastery until 1795. At that time they were pur-

chased by the curate of the Church of the Holy Sepulchre and preserved there. They passed from the Church, through the Kleinberger Galleries, to Mr. Ryerson. Dr. Friedländer believes these panels to have been executed about 1480.

Description of the individual pieces would at best be inadequate. It can only be suggested that these, strongly Flemish in character, are among the finest works of art in the exhibition. The drawing is angular rather than suave, the stiffness of the figures and the sharp folds of their garments creating a sense of profound repose.

Among the many splendid portraits two are especially notable. Both because of its quality and its royal subject that by Jean Fouquet of Louis XIth probably deserves first mention. Apart from the quite complete documentary evidence there seems every reason for crediting this work to the master's hand. The whole feeling of the painting is of perfect assurance. It stands as an indisputable esthetic fact, to be accepted as a measure not only of the master's work but also of quality in others. And it is no less successful as a portrait than as a work of art. One could see many men for years and know them less well than one knows this king. By the simplest means his portrait has been made alive; there

is no bombast, no forcing of accents; only a master could paint so simply and so well. Colonel Friedsam has lent this portrait, No. 12, to the exhibition.

Of a later date but almost equal quality is the portrait, No. 49, of Guillaume Budé by Jean Clouet, which we illustrate here. Against a background in which the painter has brushed blue over green, the black hat and gown of the scholar are sharply defined. The yellowed face and fine hands are splendidly drawn. Here, too, is a striking portrait of great quality. It is lent by Mr. Leo S. Bing.

As a companion piece to this, the portrait of a young man, lent by the Detroit Institute of Arts and also given to Jean Clouet, carries conviction. It is a far less severe and dominating presentation than that of Budé but, though not as dramatic it is no less assured. Four other portraits attributed to Jean Clouet are shown.

The single pendant to the great Fouquet portrait is No. 13, called "Portrait of a Man" and lent by Mr. and Mrs. Arthur Sachs. The face is an arresting one but the connection between this portrait and that of the king seems most slight and it is improbable that the same hand painted both. There is an uncertain, almost fumbling touch here that plays no part in the greater picture.

Seven paintings in the exhibition are given to Simon Marmion, a painter born in Amiens about 1425 who worked at Valenciennes in the second half of the XVth century—we quote the catalog—and enjoyed great reputation as a miniaturist. Three of the pictures, one loaned by Mr. and Mrs. Otto H. Kahn, No. 20, one by Colonel Friedsam, No. 19, and one by the Kleinberger Galleries, No. 18, are of particular interest. The Kahn picture was illustrated in THE ART NEWS about two years ago when Mr. Kahn purchased it. "Saint George and the Dragon" is a spirited and delightful picture, the horse quite unconcerned, St. George in full armor and very serious and the damsel in distress quite as lovely and appealing as she should be. The dragon, despite the skulls, is more decorative than terrifying.

"Christ Bearing the Cross," No. 19, is a small, bitterly realistic painting, well designed and wonderfully preserved. The attribution is by Dr. Friedländer who also considers the "Madonna and Child," No. 18, a "fine and characteristic work of the Master." Each of these three pictures seems quite definitely related and the last, perhaps from the nature of the subject, the most satisfying of them all. The color is most brilliant and delightful, a combination not always found, and the two bits of landscape, seen at either side of the Madonna, are charming.

The four other pictures attributed to Simon Marmion are also closely related to each other, but the connection with the first three is less clear. All of them are portraits and two of these men, "Philippe le Hardy" and "Jean San Peur" died before 1425, the date given as that of Marmion's birth.

Apart from the numerous small por-



PORTRAIT OF GUILLAUME BUDE

By JEAN CLOUET

Lent by Mr. Leo S. Bing to the Exhibition of French Primitives at the Kleinberger Galleries

traits by François Clouet and Corneille de Lyon, many of them delightful, the last important series is that of six pictures by the Maître de Moullins. With these I should like to place one by Jean Perreal.

The identity of both of these men is still shrouded in mystery and the suggestion that they are one has never been accepted. Both are represented here and the seven pictures are all works of a high order. They appear to be the work of two men closely related, but it may be that the attributions given in the catalog slight Perreal to the advantage of the Maître de Moullins.

In three of the paintings, all from Colonel Friedsam's collection, one hand seems dominant—the portraits of the Count and Countess of Egmond and the "Decapitation of the Martyrs." The first two are companion pieces and share an uncompromising realism, a sharp definition of outline, identical details and both are rigidly posed. The portraits are austere; there is nowhere a softening of line and the curves are almost mathematical. In the "Decapitation" the face of the executioner bears a striking resemblance to that of the Count, not only in feature but in the manner of its painting. Here again is a rigid, angular pose, the same bent for realism, the same uncompromising lines and subtle curves. It would appear that the executioner, at least, was painted by the author of the portraits. Although there is a softening of outline and form in the bodies of the saints, with the exception of the one already a martyr and the one on whom the sword descends, the whole plan of the picture is angular and severe. There are marked similarities, too, in the hands of the Count and Countess and the principal figures in the "Decapitation." We may assume, then, a relationship, a prob-

able identity of authorship, for these three.

A quite different creative spirit seems to dominate three of the other pictures. "The Annunciation," lent by Mr. Ryerson and illustrated here, the "Portrait of a Lady," No. 36, lent by Mr. A. Berg and the portrait of Monsieur de Bellefouriere, No. 43, attributed to Jean Perreal and lent by Colonel Friedsam. In Mr. Ryerson's beautiful picture the forms are full and flowing, the composition moves rhythmically in sweeping curves, the faces are rounded and less materialistic and edges are less sharp. The figures are no longer rigid, their hands are active and their garments fall in gentler folds. The drawing, the spirit of this picture is that of a man by temperament more a humanist and less an ascetic than the author of the first three panels. I believe that patient research and study might reveal a connection between this picture, one of the masterpieces in the exhibition, and the other two portraits we have named, almost as close as that existing among the first three.

Whether these two groups indicate the development of one personality, for surely the "Annunciation" and its two kindred portraits are later than those of the first trio, or whether they are by two men who have worked together, first perhaps as master and pupil, is a question which might provoke interesting discussion. The minor figures in the "Decapitation" seem related to the painter of our second group. If this should be true it would be an interesting commentary on the relations of the two men. But it is certain in any case that each was, at his best, a master in his own right.

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ART OF MIDDLE AGES IN MULLER SALE

Pictures and sculpture of the Middle Ages from the collection of Amedée Prouvost, Roubaix will be sold at the auction rooms of Frederik Muller and Co. in Amsterdam on October 27. The catalogue lists works of the German, Dutch, Flemish, French and Italian schools none of them, with the exceptions of the "Saints Nicholas and Peter" by Gerard David and a portrait by Joos van Cleef, by artists of the first water. The three German specimens are: "Portrait of a Lord, by Hans Bock; a "Martyrdom of St. Catherine", by an unknown German artist and "The Death of the Virgin", by Martin Schaffner, all on wood. A "History of Jacob and Esau" attributed to Jacob Cornelisz van Amsterdam, is the only illustrated example of the Dutch school. Of the Flemish school is "The Judgment of Paris", by an anonymous XVI century artist, a charming head of a young girl by Joos van Cleef, the above mentioned David, two madonnas and the head of an old woman by artists working in Bruges about 1485, all on wood. Besides some minor French portraits and religious paintings there is a three-quarter length portrait of General Nognez in Madrid and a gilded bronze Virgin of the XIV century. A XV century "Virgin and Child", somewhat in the style of Baldovinetti is the best of the Italian group.

VENDOME FURNITURE SOLD AT HAMPTON'S

LONDON.—Messrs. Hampton and Sons sold on September 19 the remaining contents of the residence of Belmont, 65, Parkside, Wimbledon Common, by direction of the Duc de Vendôme. The most noteworthy lot was a pair of Louis XV. encoigneurs of serpentine bombé form, veneered in feathered panels of tulipwood inlaid with kingwood sprays of flowers and framed in bands of purplewood, the gilt-bronze mounts richly traced, 33 in. wide, 37 in. high, stamped I. Platz. This pair, which came from the Royal collection at Château d'Eau, sold for 520 guineas. A library table, in the Regency style, friezed in panels of parqueterie trellis work in kingwood and mahogany, with fine gilt bronze mounts, 77 in. long, 36 in. wide, by F. Linke, brought 37 guineas; a gilt wood torchere of Louis XIV. design carved in a tripod of fringed acanthus scrolls, 82 guineas; a Chinese black and gold lacquer screen in six folds, decorated with an extensive landscape, flowers, birds, &c., 82 in. high, 68 guineas; a marble group of Louis XIV. triumphing over La Fronde, the plinth enriched with trophies symbolical of the arts and sciences, 49 in. high, 36 guineas; and a Chinese porcelain bowl with gilt bronze mounts, decorated with the Spanish Royal Arms, and the mounts chased in the Louis XV. taste, 37 in. wide by 22 in. high, 52 guineas.

The pictures included a portrait by P. Mignard of Madeleine Charlotte d'Albert d'Ailly, Duchesse de Foix (1649-1665), in blue-grey dress holding a bunch of flowers, 33 in. by 26 in., in an elaborate carved gilt wood frame, 210 guineas; and F. Winterhalter Edward Augustus, Duke of Kent (1767-1820), a half-length, in red military uniform, 96 in. by 58 in., 68 guineas.

EHRICH SHOWS IN DETROIT

DETROIT.—At the John Hanna Galleries, 1004 East Jefferson Street, Detroit, the Ehrich Galleries of New York are holding a very important Exhibition of Paintings by Old Masters. Included in the collection are portraits by Rubens, Tintoretto, Raeburn, Reynolds, Gainsborough, and Lawrence, important landscapes by Crome and Bonington, as well as interesting Italian and Flemish Primitives.

COLERIDGE'S COPY OF TENNYSON SOLD

A tender, hundred-year-old volume of Charles Tennyson's sonnets, which was owned by Samuel Taylor Coleridge and on the margins of which he wrote criticisms as he read, brought \$2,625 on October 11 at the Anderson Galleries at the auction of the final portion of the library of the late Henry Otis Harris of Doylestown, Pa. The buyer of the book was Alwin J. Scheuer. The sale brought a total of \$6,978.50.

The Tennyson volume, titled "Sonnets and Fugitive Pieces," is in a contemporary green morocco binding, now slightly rubbed. Upon virtually every sonnet Coleridge penned some characteristic note of praise or dispraise, more often the former.

"A History of Miniature Art," by J. L. Probert, in a pink crushed levant morocco binding, with nine miniatures on ivory by Miss Currie, was bought for \$205 by Gabriel Wells, who also paid \$135 for a set of the autograph centenary edition on large paper of the works of Emerson, with a page of original manuscript by Emerson inserted in the first volume. A set of the author's autograph edition of the works of Washington Irving was bought by Dr. R. E. Campbell for \$200.

\$115 FOR MILLAY FIRST EDITION

Less than a year after publication a copy of the first edition of Edna St. Vincent Millay's libretto of "The King's Henchman," the American opera, with music by Deems Taylor, which was produced with signal success at the Metropolitan Opera House last Winter, was sold at auction on the afternoon of October 10th at the Anderson Galleries for \$115. The volume was one of thirty-one copies on Japan vellum signed by the author, with the frontispiece in proof state, signed. The buyer was James F. Drake, Inc.

The entire group of modern first editions, of which this was one, brought a total of \$4,556.25. They were from the libraries of R. E. Blackshaw of Chicago and another collector.

A copy of the first issue of the first edition of Tobias Smollett's "The Expedition of Humphry Clinker," three volumes, London, 1771, was bought by Alvin A. Scheuer for \$355, the highest price of the afternoon. The title page of the first volume has the misprinted date.

Edgar H. Wells & Co., Inc., paid \$145 for another Smollett first edition. "The Adventures of Peregrine Pickle." A third first edition of the same author, "The Adventures of Roderick Random," was bought for \$140 by J. F. Drake, Inc., who also paid \$110 for a first edition of Thomas Carew's "Poems," London, 1640, with the Chew bookplate.

COMING AUCTIONS

(Continued from page 7)

don, 1917, with illustrations by Arthur Rackham and Leigh's *New Picture of London*, with folding map, engraved folding plates of buildings and fifty-four colored plates by Thomas Rowlandson, London, 1819. A collection of the writings of Emile Zola of which *The Conquest of Plassans*, *The Soil and Fat* and *Thin* are the scarce original issues of the Vizetelly publications and *The Nuremberg Chronicle*, of 1493, a splendid copy of the first German edition, with an uncut portrait of Pope Joan, are among other items of interest.

ELMHIRST—DE CRISSEY FURNITURE

Exhibition, October 16
Sale, October 22

Old English and Continental furniture, marble, bronze and wood sculpture, old majolica and faience wares, Oriental rugs, textiles and objects of art, including selection from the collections of Mrs. Leonard Elmhirst and Count Maurice de Crissey will be sold at the Anderson Galleries on October 22. There are several delightful Sheraton pieces, among them a set of eight mahogany armchairs circa 1800, a small table cabinet of the same period and a mahogany sideboard with shaped front, richly inlaid. From the Queen Anne period there are also a number of very decorative pieces, including a Welsh oak cupboard, an oak highboy with shell carved knees and apron, a walnut highboy of beautifully grained wood supported by spirally turned legs, and an oak sideboard on dresser base. Other interesting pieces of English furniture number an inlaid mahogany slant front desk, a William and Mary walnut chest of drawers, circa 1700 and a Georgian mahogany secretary-bookcase. The Continental furniture is less numerous than the English but includes a finely turned walnut side table of the Louis XIV period, a Spanish mid XVIII century table and a walnut withdrawing table of the Henri IV period. The small group of majolica features two Urbina XVIth century tazze and some early Castel Durante ewers and jars. Two of the most interesting items in the sale are French XIIIth century bronzes, one the ascetic image of Christ with archaic tracery, the other a crucifix in champleve enamel, a fine and well preserved specimen. A wrought iron balustrade of the Queen Anne period from Share House, Ireland, is a rather unusual item. Of interest to armor collectors is the case of three sporting guns, presented by Ferdinand I, King of Naples, to Sir William A. Court, British Ambassador in 1821.

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Great Loan Show Marks Opening of Detroit Museum

(Continued from page 4)

galleries differ in color and in the mouldings and in coverings on the walls, but the floors that one encounters in a walk through the museum are also endlessly varied; tile alternates with wood, wood with rough stone, and rough stone with marble or slate. In the creation of such resting spots as the outdoor court already referred to or the indoor garden, he has put himself in the place of the visitor—who after concentrating on museum objects needs the pleasant reaction of nature. The indoor garden designed as a Roman atrium has in the center a large fountain with its soothing splash of falling water. It is bordered with flowers, shrubs and plants and gold fish swim about in its pools. Here comfortable seats are provided where the visitor may rest, in the meantime studying the alluring vistas that beckon to him on every hand.

The whole main floor of the museum was planned by the Arts Commission and designed by the architect to appeal to the senses of the visitor. Art is of the emotions rather than the intellect and to give the visitor a spiritual uplift or emotional thrill has been the primary purpose of the museum authorities. The beauty of the surroundings has had equal consideration with the exhibit of the specimens.

The lower floor of the museum is about equally divided between administration and education. Here are to be found study rooms—where the student or scholar may have placed before him for research purposes the entire resources of the museum collection; here is to be found a commodious lecture hall, simple but beautiful in its appointments, where the frequent lectures by the educational department are given; here is a library with its technical books on art, its current publications, its large collection of photographs and lantern slides; here will be found a textile room where the students from the art schools may study the patterns and colors of the great weavers of the past; here will be made available the museum's large print collection for the student of etching, or engraving.

The new institute of arts also has a large auditorium seating twelve hundred people which will vie in beauty and facilities with any theatre in the community. It has a stage large enough for dramatic performances or for the Detroit Symphony Orchestra with its hundred musicians. It is equipped with a pipe organ and one of the plans for the immediate future is to have programs of related music on Friday evenings and Sunday afternoons with an intermission between to afford visitors an opportunity to visit the galleries. The acoustics of this hall, as was proved on the night of the dedication, are exceptionally good. This unit of the museum while it will serve a useful purpose for the larger affairs of the museum will also be made available for box office attractions, musical programs and civic or educational meetings when not in use for the museum's own purposes.

The exterior appearance of the museum with its rusticated white marble blocks and its monumental character is in itself an inspiring influence to Detroit's millions of people. Located on Woodward Avenue, the main thoroughfare and in the heart of Detroit's population, it forms together with the Public Library opposite, a civic center some twenty-nine acres in area that the citizens of Detroit will point to with pride. So much for the Detroit Institute of Arts as a plant.

The building for the occasion of the dedication has been enriched with special exhibitions the like of which Detroit have loaned their most precious masterpieces and these have been supplemented by the friendly cooperation of New York dealers that makes Detroit's present exhibi-

tion easily the most distinguished collection in America.

In most instances these temporary exhibitions have been arranged in the suite of three temporary exhibition rooms which are easily accessible from the front entrance. But in a few instances, particularly in the case of the Flemish tapestries, they have been hung in the Gothic Hall and the Main Hall, or as in the case of the Japanese section, which through the kindness of Yamanaka, a New York dealer, makes a very handsome showing of the arts of Japan, in order that these rooms might look furnished.

Of most importance among these loan exhibitions is the Fifth Loan Exhibition of Old Masters, which so abounds in great works that one rarely has an opportunity to see its like in one exhibit.

First among the choice works of the Italian schools are the two small panels of "The Annunciation" by Fra Angelico, lent by Mr. and Mrs. Edsel B. Ford, which show so exquisitely the tenderness and devotion of this cloistered painter.

From the collection of Sir Joseph Duveen comes a circular "Madonna and Child" by Botticelli and a "Portrait of Giuliano de Medici" by Raphael, both exquisite examples of these rare masters hardly to be seen to advantage in American collections.

Next to the Raphael is to be found a "Portrait of Piero de Medici" by Pietro Perugino, Raphael's teacher. This portrait, lent by Mr. Howard Young, shows a boy dressed in a red corselet and a black cap against a background of green. It is possessed of a freshness of coloring and a positiveness of delineation which makes it quite one of the best pictures in the exhibit. Mr. Young has also loaned an exquisite example "Madonna and Child" by Filippino Lippi.

On the other side of the Raphael hangs a "Portrait of Matteo Olivieri" by that rare master, Domenico Veneziano. This work painted in tempera and showing the sitter in profile, is lent by Sir Joseph Duveen.

A "Portrait of an Old Man" by Titian, lent by Mr. Edsel B. Ford, and a "Portrait of a Man Holding a Flute," lent by the Van Diemen Galleries of New York, show to splendid advantage two phases of the work of the great Titian.

There are also two examples of Paolo Veronese, one "The Annunciation," lent by Mr. and Mrs. Julius H. Haass, the other "The Repentant Magdalen," lent by Durlacher Brothers.

There are five examples of Giovanni Bellini, three of them "Madonna and Child" subjects, the other two remarkable portraits of men.

German art of the XVIth century is represented in a pair of portraits by Bernhard Strigel, lent by Mr. Ralph H. Booth, and in a "Portrait of a Man" by Wolf Huber, lent by Mr. Felix Wildenstein.

Dutch art of the XVIIth century is well represented, the most notable picture in this section being the "Portrait of a Syndic of Amsterdam" by Rembrandt, lent by Sir Joseph Duveen. There are however, four other examples of the work of this great master, one of which, "St. John the Baptist," is lent by the Kleinberger Galleries, the other three being locally owned. Nicolaes Maes is represented in a fine example, "Woman Plucking a Duck," lent by Mr. F. Kleinberger, and two fine examples of Gabriel Metsu are shown through the loan of Sir Joseph Duveen and the Knoedler Galleries.

In landscape painting the Dutchmen are particularly well represented, there being six Hobbemas and four Ruysdaels, all of them of superb quality. It is a satisfaction to see in the local collections of Mr. and Mrs. Alfred G. Wilson, Mr. Alfred J. Fisher and Mr. Edgar B. Whitcomb examples of the highest quality by these masters. Aelbert Cuyp is also represented by five good examples. The great masters of Flemish painting are shown in two examples of Van Dyck and one of Rubens.

It is a curious fact that of the fifteen English paintings in the exhibition all of them come from local collections. Two beautiful examples of landscape painting by Thomas Gainsborough are shown, "The Market Cart," lent by Mr. and Mrs. Charles T. Fisher, being among the finest extant works of this master. Two magnificent examples of Raeburn are shown, a man's portrait, lent by Mr. and Mrs. William A. Fisher, and a woman's portrait, lent by Mr. and Mrs. Edsel B. Ford. There are six examples of Romney of which Mr. John B. Ford's "Thomas Grove" in a red hunting coat is an outstanding work and is closely seconded by "Captain Little's Children," lent by Mr. and Mrs. Edward F. Fisher.

The next exhibition gallery contains an interesting composite of French art from the XVIIth to the XXth centuries. Poussin is represented by two examples, both locally owned; H. David by the "Mme.

de Servan," lent by Mr. Felix Wildenstein; Vigée Le Brun and Gragonard are well exemplified in the examples loaned by Mr. and Mrs. Edgar B. Whitcomb, and the great Ingres is represented by a "Portrait of a Young Man," lent by the Ehrich Galleries. There are two beautiful examples of the landscape painting of Corot, one belonging to Mr. and Mrs. Alfred G. Wilson, the other lent by Mr. John B. Ford. Renoir is shown in a flower still life and two figure subjects, one of them a nude, and Cézanne is shown to advantage in a landscape. There are two still life subjects and one figure subject of the natives of Tahiti, by Gauguin. There is a charming landscape of Provence by Vincent Van Gogh and two works by Odilon Redon, one of flowers and butterflies, the other a mystical portrayal of Dante and Beatrice. Henri Matisse is likewise shown in two examples, one a landscape, the other a terrace with a standing of a woman.

Detroit has also chosen the dedication of its new building as an appropriate time to honor Gari Melchers who was born here and one gallery contains a retrospective exhibition of his works. Mr. Melchers, cooperating with the museum, has spared himself no trouble in order that his exhibition might contain his best works. Nearly half of them are borrowed either from private owners or public collections and they cover every phase of his work from his earliest to his latest period. One of the most ambitious subjects is "The Last Supper," painted many years ago when, as a resident of Egmond, Holland, he had available as models those herring fishers of the North Sea. Of this same period is the charming canvas, "The Sisters," lent by Mrs. Charles G. Greenough, and "The Smithy," lent by the Phillips Memorial Gallery. Of a somewhat later period are "The Madonna," lent by the Metropolitan Museum of Art with its flecks of sunlight falling on the figures in the arbor and the "Mother and Child," lent by the Art Institute of Chicago, and the "Portrait of Francis Wilson" and "Child with a Orange" and in the spring landscapes painted in Virginia, showing the artists reaction to the landscape of his native land are to be seen pictures of more recent origin.

The attractions in the new building and the new installation of the permanent collections will not, we hope, blind the people to the opportunity of seeing and studying the great masterpieces gathered together for this inaugural exhibition. At any other time public interest would at once be quickened with an announcement that original examples of Raphael, Botticelli, Rembrandt, Rubens, Gainsborough and Romney were to be seen at their best. The importance of this exhibition is likely to grow as the novelty of the new building wears off and it is to be hoped that some of these great works will find a permanent home in Detroit and ultimately a place in the new museum so well equipped to display them.

WORCESTER HOLDS NO JURY SHOW

The twenty-fourth annual exhibition of work by local artists and art students of Worcester and its neighborhood opened at the Museum on Sunday, October 2, and will continue through Sunday, October 30. The plan of making it a no-jury show, which has proved so successful for the past three years, has been followed again.

WASHINGTON

Work on the new additions to the Corcoran Gallery of Art has been progressing throughout the Summer and the time is not far distant now when the work of installation may begin. Like all other building operations, the detail of finish occupies infinitely more time than the public would suppose necessary, but it is this fineness of finish which signifies in the final result. In all probability the installation of exhibits in the Clark and new Corcoran wings will not be completed before early Spring.

Meanwhile, however, the permanent exhibit at the Corcoran Gallery of Art will be as heretofore, open to the public.

BUFFALO

The fall season at the Albright Art gallery has opened with two "one man" exhibitions. One is a collection of paintings by Ernest L. Blumenschein, one of the best known of the members of the Taos, New Mexico, group.

The other is an exhibition of paintings by Harry L. Hoffman. The paintings are divided into three groups, having been produced during three expeditions undertaken by William Beebe under the auspices of the Harrison-Williams expedi-



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MUNICH

By DR. GEORG JACOB WOLF

The Germanic Museum began in August the celebration of its 75th year of activity, with public festivals which strongly emphasized its place in German art research. The museum has grown to its present day significance from small beginnings dating back to the efforts of a private citizen, Freiherr Hans von Aufsess, who felt a deeply romantic interest in German traditions and German art history. Although originally a central school for German history—particularly the history of German culture as exemplified in its monuments of art—recently, under the direction of Professor Zimmermann, a nephew and student of Wilhelm von Bode, the museum has been almost exclusively interested in art, particularly purely Franconian art. Zimmermann has also done a fine service in rounding out the collection of paintings, for which he recently secured an incomparably beautiful youthful portrait from the early period of Hans Baldung Grien, a work of that North German master who is today particularly appreciated along with the Regensburg master, Albrecht Altdorfer and Mathias Gruenewald, the master of the Isenheim altar.

The work of Mathias Gruenewald is very small numerically, a condition which makes it readily understandable that German experts are strenuously engaged in trying to discover new works of Gruenewald or in ascribing to him paintings that have been heretofore anonymous or given to other artists. As is well known, recently drawings of Gruenewald have been taken out of various private collections and only a small portion have been absorbed by the art trade. The masterpieces were secured by Dr. Friedlander for the Berlin print department. Recently Professor Heinz Braume, Director of the Breslau Museum, to whom the Alte Pinakothek in Munich has been indebted for its Gruenewald discovery, claims to have recognized original paintings by Gruenewald in a rather neglected series of pictorial legends in the church of Munsterstadt in Franconia. Braume's claims have been upheld by scientific proofs and research specialists in this field also agree with his opinion. In any case, much attention and a burning interest have been turned towards this problem.

As the Germanic Museum in Nuremberg arose through the initiative of a single individual, a private citizen, there are even today great collections of art in Germany which are dependent upon the active support of private friends of art. Bode founded such a museum's association for the Kaiser Friedrich Museum in Berlin; the Bavarian Association of Friends of Art in Munich, under the direction of Freiherr Theodor von Cramer Klett followed in 1905. This very effective organization has recently rendered an account of its former activities by bringing together an exhibition of numerous valuable objects of art which had been loaned to the collection of the Munich state for more than two decades. This exhibition has found an effective setting in the former imperial residence. The Museum of Antique Decorative Art has recovered the most valuable piece, namely a bronze crater with volute handles, an Ionic work of the VIth century, probably coming from Chalkis, which was found in Campania. It is an exceptionally beautiful specimen, an example almost unique in such excellent condition. The Glyptothek, the Alte Pinakothek in Munich are richly provided for. The Bavarian National Museum received not only several good wood carvings of Bavarian origin, but also three unusual ivory reliefs from the period around 950, which, together with pieces in Berlin, Darmstadt, the Louvre, Liverpool and the British Museum, form an antependium which was given to the Magdeburg Cathedral by Kaiser Otto I. In 1040 it was broken up and now numerous fragments (there are sixteen known in all) are scattered all over the world.

CHICAGO

In the Children's Museum in the Art Institute a new exhibition has opened, showing some of the loans and gifts to the Museum as well as some of the objects purchased from the Worcester Fund. Three new process cases, one showing the history of medals, and two the history of ivory carving are hung for the first time. Chinese dolls and the Engert silhouettes are in one room. In the other, textiles and the reproductions of Cretan and Mycenaean objects. In cases are shown the illustrated books for children and the charming Jeanne Poupelet bronzes. This exhibition will remain until December 7th.

Through the generosity of Charles F. Gore, the Print Department of the Art Institute has been enriched by the addition of ninety-two lithographs by Toulouse-Lautrec. The ninety-two lithographs just acquired are thoroughly representative of his biting, satiric art. They will be exhibited during the month of December.

The Fortieth Annual Exhibition of American Paintings and Sculpture will open at the Art Institute, October 27th, and continue until December 18th. The jury for the selection of works of art to be shown consists of the following: to judge paintings, Karl Anderson, Adolphe Borie, Edward B. Butler, Rudolph F. Ingerle, Rockwell Kent, H. Dudley Murphy, and H. Amiard Obersteuffer. To judge sculpture, Alfonso Iannelli, Arthur Lee, Paul Manship, Emory P. Seidel and Emil R. Zettler. The usual number of prizes will be given, the total aggregating \$5,850. These consist of the Mr. and Mrs. Frank G. Logan Medal with \$1,500 and \$1,000 respectively accompanying each; the Potter Palmer Gold Medal, with \$1,000; the Mrs. Keith Spalding Prize of \$1,000; the Norman Wait Harris Silver and Bronze Medals, with \$500, and \$300 respectively, accompanying each; the M. V. Kohnstamm Prize of \$250; the Mr. and Mrs. Augustus Peabody Prize of \$200; the William M. R. French Gold Medal and the Martin B. Cahn Prize of \$100.

CLEVELAND

From Oct. 3-15 an exhibition of paintings by Norris Rahming will hang in the Korner & Wood galleries. Paintings of the White mountains and paintings made in southern France will be shown. Rr. Rahming has an individual style and his work is very well liked.

The next exhibition in the "Little Gallery" on the fifth floor of the Lindner Co.'s store, 1331 Euclid Ave., will consist of a collection of oil paintings, the work of Thelma M. Barrows.



By GILBERT STUART
Recently purchased by a Los Angeles collector from the Newhouse Galleries

NEWARK

With the opening of the school year, the activities of the Lending Department and Newark's Junior Museum have greatly increased. The Museum is sending out an average of 150 objects a day to Newark schools. These include exhibits of various kinds, industrial charts, costumed doll, geographical, historical and anatomical models, and hundreds of other objects to elucidate and enliven school studies.

According to its report the staff of the Junior Museum has docented 200 classes of children from schools this year, and 27 groups. During 1926, 296 classes and 42 groups visited the Museum.

Dr. Bruce B. Robinson of the Child Guidance Department of the Newark schools visited the Museum recently and reviewed the possibilities of its various departments for school service. He was interested particularly in the Science Department, the Junior Museum and the Lending Department. The Junior Museum Club, which consists of nature study, stamp collecting, modeling, wood-working, needlework, block-printing and

drawing groups, also interested Dr. Robinson, as did the number of school classes which visit the Museum and the method of their docenting in small groups of ten or fifteen. Dr. Robinson approved the idea of having representatives from various school classes keep in touch with Museum activities. He was much pleased with the lending collections which he considered of unique educational value.

BOSTON

Among other interesting examples of early American painting at the Vose Gallery is a portrait of Nathaniel Gardner of Groton, painted by the gifted XVIIIth artist, Ralph Earle. This distinguished Colonial was descended from Thomas Gardner. The portrait of the dignified Colonial gentleman is one of the artists who settled in Roxbury in 1641.

From Lowell comes word of the reopening of Whistler House, with paint-

GILBERT STUART FOR CALIFORNIA

Announcement has just been made of the purchase by a collector in Los Angeles of Stuarts' portrait of Judge Martin Kinsley. This portrait, which was sold by the Newhouse Galleries, has been authenticated by Mr. Albert Rosenthal who calls it "an extremely interesting and important discovery." Martin Kinsley was the first representative of the state of Maine in Congress. In 1795, the date of this portrait, he was representative from Hardwick in the Massachusetts legislature.

ings loaned by the Casson Gallery. Such painters as Stanley Woodward, who is represented by "Perkins Cove," "Moonlight Rays," "Mt. Lafayette," William J. Kaula, with his "Hillside Clouds," "Ice Lake," by Sigourd Skou; "Peggy and Bittersweet" by Frederick Bosley, are contributions to the exhibition.

From Grace Horne's Gallery, comes the announcement of an exhibition of Batiks and textiles. Later on various exhibitions have been arranged for the benefit of the younger and less well known painters. This gallery fills a long-felt need in that it affords the opportunity for unknown workers to show their productions.

In cambridge the J. F. Olsson Gallery recently exhibited etchings by Charles H. Woodbury.

New England Flowers as painted by Exene Reed Meyersahm, a former pupil of the Museum School and the R. I. School of Design, provide the exhibition which continues through Oct. 15 at the R. C. Vose Galleries.

Paintings and drawings by Mexican children are to be included in the exhibition at the Boston Art Club through Oct. 22. The collection has been recently exhibited in Paris and comes to this city through the courtesy of Alfredo Ramos Martinez, director of the Academia de Bellas Artes in Mexico City.

During the first two weeks of October there was held at the Fogg Art Museum an Exhibition of Sculpture in wood, bronze and stone by Allan Clark. Mr. Clark is a young American sculptor who studied at the Art Institute in Chicago and who has travelled and lived in Japan, China, Cochín China, Java, and India. The Exhibition at the Fogg Museum is the first Exhibition of his work. The pieces of sculpture shown include figures of Chinese and Japanese Actors, Dancers, and portrait busts. The exhibition is to be shown at the Wildenstein Galleries in New York the latter part of October.

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AUCTION CALENDAR

AMERICAN ART ASSOCIATION

Madison Ave. and 57th St.

October 20—Paintings from the collection of André Harpman of the Hague, Holland.

October 22—Spanish art from the collections of the late Don Eugenio L. de Baya and Leo O'Hanna of Bilbao.

ANDERSON GALLERIES

59th St. and Park Ave.

October 19—Library of Mrs. Mary K. Holly.

October 21—Collection of early American and other ship models.

October 22—Old English and continental furniture from the collections of Mrs. Leonard Elmhurst and Count Maurice de Crissey.

BROADWAY ART GALLERIES

1692 Broadway

October 19-22—Furniture and art objects from the collection of Anna Fitzii.

FIFTH AVE. AUCTION ROOMS

341 Fourth Ave.

October 14, 15, 17, 18, 19—Antique and modern furniture, paintings, bronzes and decorative objects.

PLAZA ART ROOMS

5-9 East 59th St.

October 20—A library of books from the Magee estate and other consignors.

October 21, 22—Decorative oil paintings of all schools.

WALPOLE GALLERIES

12 West 48th St.

October 20—Library of the late H. D. Mulford.

AUCTION REPORTS

FINOELIST COLLECTION

Galerie Georges Giroux—The A. Finoelist collection of primitive paintings, sculpture, French furniture, ivories, enamels and objects of art was sold in Paris on September 26 and 27. Important items and their prices follow:

- 1—A pair of panels, Jesus on the Mount of Olives and the Betrayal of Judas, School of Barcelona, XVth century fr24,000
- 5—Descent to Limbo, Italian School, XIIIth century 40,000
- 6—Death of the Virgin, Siennese School, XIVth century 60,000
- 8—Virgin and Child with Bird, Italian School, XIVth century 18,000
- 11—Virgin and Child, with Saints, Florentine School, XIVth century 30,000
- 17—Virgin and Child, Spanish or Italian School, XVth century 22,000
- 20—Death of the Virgin, Avignon School, XVth century 16,000
- 21—Crucifixion, Avignon School, XVth century 17,000
- 58—Stone statue of Louis II, duke de Bourbon, kneeling, French, end of XIVth century 31,000
- 81—Polychromed wood statue of a king of France, French, end of XIVth century 19,000
- 95—French repousse silver vase, from a western Greek colony, 11nd century B. C. 51,000
- 116—Two enamelled gold cope buckles, Italian XIVth century 18,000
- 135—Evangelical ivory plaque, attributed to School of Metz, IX-Xth centuries 23,000
- 136—Ivory Virgin and Child, late XIVth century French 30,000
- 188—Leather covered casket, Flemish, late XIVth century 11,000
- 296—Statuette of St. Michael in repousse leather, French, late XVth century 500,000
- 327—Gilt leather statue of Christ, XIVth century 18,000
- 342—Limousin reliquary, XIIIth century 42,000
- 343—Limousin Cross, XIIIth century 15,000
- 348—Limousin ciborium, XIVth century 13,000
- 351—Limousin ciborium, XIVth century 11,000
- 353—Limousin ciborium, XIVth century 16,000
- 355—Limousin ciborium, XIVth century 16,000
- 366—Limousin reliquary bust, XIIIth century 26,000
- 395—Carved chestnut bench, Picardy work, late XVth century 42,000
- 399—Carved chestnut press, French, late XVth century 36,000
- 403—Three chairs in carved ash, French, XVth century 30,000

INDIANAPOLIS

The J. Otis Adams Memorial Exhibition was placed on view in Galleries IX and X on Sunday, October 2nd, and will remain throughout the month. The paintings are hung in double rows in both galleries, and the walls glow with the richness of their coloring. Great vases of gladioli, roses, dahlias and other brilliant flowers were used as decorations for the opening, which was attended by several hundred people. There was a short musical program by the Orloff Trio, brief introductory remarks by Miss Anna Hasselman, Curator of the Museum, and an informal address of appreciation by Mr. William Forsyth, life-long friend of Mr. Adams. Many persons from out of the city were present, not a few of whom had lent paintings for this event. Mr. Adams' work has been divided in the catalogue into three periods, Munich, Later and Last. The Munich period is sharply divided from the other two which merge easily into one another. It was after his student days in Germany that he became an impressionist. His masters, Loefftz and Benczur, trained him in academic expression. Under their instruction he learned to draw and to express himself in paint with technical excellence but he taught himself to transfer sunlight to canvas by his devoted labors in immortalizing through his interpretations of the gracious Indiana countryside. The familiar streams and hillsides, the noble trees and grassy pastures of his native state were best portrayed through the impressionist's palette and Mr. Adams adopted it as his own. Later he painted in Florida and in Michigan and he brought an assured knowledge to the task, but none of the work of his last period exceeds in beauty the shimmering skies and streams of his Indiana landscapes. There is remarkable variety both in subject and in technique in this excellent collection of his pictures. It is an exhibition that has aroused a state-wide interest.

SAN DIEGO

Mr. Elliot Torrey is having a one-man exhibition of 31 canvases in the Fine Arts Gallery. Marines, landscapes, studies of children, and "still life" are in this group. With constant carefulness of drawing, Mr. Torrey incorporates suggestions of modern methods of brush work, and shows versatility in patterns and color schemes.

One room of the gallery is devoted to works by Mr. Guilbert Rose, a nephew of Guy Rose. In addition to water-color studies of interiors and of stage settings, Mr. Rose is showing water-colors of various places in Europe, and a number of hangings he has produced through various processes for use on the stage.

Five Korean panels have been lent by missionaries who secured them from a man in the interior of the country. These follow the Chinese tradition in choice of subject and method of drawing; they are, however, produced by using a heated instrument on paper.—R. M.

PROVIDENCE

The annual autumn exhibition of paintings by contemporary American artists which opened at the Rhode Island School of Design on Oct. 11, is to be the most important of such collections yet brought together for previous exhibits. Splendid canvases are found here, including some of the prize pictures of the year, and canvases which have not yet been shown outside of the studios of nationally famous artists.

A group of etchings by eminent English artists has been hung at the Tilden-Thurber gallery, the collection including prints by Edmund Blampied, Ian Strang, Henry Rushbury, Stuart Brown, Joseph Grey, W. P. Robinson and D. J. Smart.

PHILADELPHIA

An interesting little gallery conducted by Edward Side, formerly of the Rosenbach and McClees galleries, has opened at the northwest corner of 17th and Locust streets and covers a varied field, including prints, paintings and sculpture. The little exhibition now on features boat pictures by John Benson, the marine artist.

The Art Alliance's initial exhibition of the just opened season, is made up of a group of lithographs and dry points by the modernist, Walt Kuhn.

The current exhibition at the Sketch Club, comprises many pen and ink and wash drawings by the late Frank H. Taylor.

Statement of the Ownership, Management, Etc., required by the Act of Congress of August 24, 1912, of THE ART NEWS, published weekly from October 8, 1927, to the last of June, monthly during July, August and September, at New York, N. Y., for October 1, 1927.

State of New York, County of New York: Before me, a Notary Public in and for the State and County aforesaid, personally appeared Samuel W. Frankel, who, having been duly sworn according to law, deposes and says that he is the Business Manager of THE ART NEWS and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management, etc., of the aforesaid publication, for the dates shown in the above caption, required by the Act of August 24, 1912, embodied in Section 443, Postal Laws and Regulations, to wit:

1. That the names and addresses of the publisher, editor and business manager are: Publisher, AMERICAN ART NEWS CO., Inc., 49 West 45th Street, N. Y. C.; Editor, Deoch Fulton, 49 West 45th Street; Managing Editor, none; Business Manager, S. W. Frankel, 49 West 45th Street, N. Y. C.

2. That the owners are: American Art News Co., Inc., 49 West 45th Street, N. Y. C.; Samuel W. Frankel, 49 West 45th Street, N. Y. C.

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Sworn to and subscribed before me this 16th day of September, 1927.

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BERLIN

There can be no doubt that the general expectation of a very prosperous art season is founded on facts, which though not tangible, force themselves upon one irresistibly. Perhaps this is due to the amazing accumulation of objects, surpassing in point of quality and number all that has been met with in past years. These efforts on the part of the dealers have surely been instigated by the increasing interest and demand from collectors and art institutions. To round out a survey given in my last letter, I would like to point to the remarkable collection, assembled by the gallery of Dr. Benedict and Company which is distinguished by the variety and beauty of the objects. The interest in Rubens has increased these last years and therefore a splendidly preserved head of an Apostle by this master dating from 1615 is likely to attract considerable attention. The Apostle John is represented on this canvas which is from Russian private possession. We know of a series of similar representations in Madrid and Rome and Drs. von Bode, Freidländer and Burchardt have given their names to this attribution. The painting is in a splendid state of preservation, displaying the beauty of Rubens' vigorous brush work and the intensity of his color scheme. A "Madonna and Child" by Sebastiano Mainardi is absolutely charming; candid and pure in the expression of the Madonna's features, the canvas possesses that peculiar fascination proper to early Renaissance paintings. How different the "Madonna and Child" by Lucas Cranach, but nevertheless how very beautiful and attractive! A portrait of a man with a beard by Joos van Cleve is a painting with a backbone, solid and pure and drawn by a master hand. There is further a small "Pietà" by Tintoretto, extremely well balanced in the composition of the figures, bending towards the corpse in the centre, which is the source of the light which pervades the whole painting. Rarely can one find on the market so fine a landscape by Paul Potter, signed and dated 1647, as that which comes from the de Ridder collection. This painting ranks as a museum specimen through preservation and perfect skill of the execution. An entirely different artistic credo is represented by Boucher, one of whose portraits is in the possession of the gallery. Considering the fact that one has seldom the opportunity of coming across a portrait by Boucher, this specimen is the more important. It is the likeness of a young lady of the characteristic Rococo type, in white corsege trimmed with pink and is painted with perfect proficiency.

An exhibition of paintings, water colors and etchings by Anders Zorn in the "Neue Galerie" is a very comprehensive one. But I must confess that this comprehensiveness leaves one slightly disappointed, revealing, as it does, the very limitations of the artist's potentialities. How many nudes, Swedish peasant-girls and glittering bays may have been painted in the course of his life! Needless to state that they all are done with that incomparable ease of the brush, that dashing and vibrating impulse that was his own. The water colors are done in a more lyrical mood and in the etchings the high standards of the artist's craftsmanship becomes evident.

The private collection of Mrs. Walden-Heimann, consisting of modern paintings and exotics from Africa and Australia, is exhibited at the Flechtheim gallery. It goes without saying that this collection forms no harmonious entity. It conveys the impression of a grown-up person's accumulation of a great number of playthings, gathered here and there, following a very personal taste and inclination. The beauty and peculiar fascination of the odd and curious objects produced by primitive people, has been, so to say, discovered in our era and has something to do with the reaction against the subtleties of Impressionism. Also the understanding for the skill and superior craftsmanship in folk-art is a recent attainment. Among the objects here on show are wood-carvings, pearl-embroideries, sculptures and bronzes which are rather interesting and singular. The modern paintings of the collection include early works by Kokoschka, Marc Chagall and other exponents of Expressionism, whose importance and artistic merit Mrs. Walden had recognized at the very beginning of the movement. Her own paintings and water colors do not hit the same level.

Berlin has had the privilege of welcoming within her walls artists from Sweden, from Switzerland, from America, and so forth. The Neumann-Nierendorf gallery has now arranged a show of works by

Italians artists, an undertaking which is sure of general interest, on account of the fact that the first attempts in futuristic and cubistic style sprang up years ago in Italy. The seclusion during the war and the national animosity of the following period have prevented us from being able to follow the development of modern Italian art since these promising beginnings. The present exhibition, however, does not come up to our expectations. Among the artists represented in the show, the names of Carrà and Chirico are well-known outside of their frontiers, as having been among the first to feel the urge for a new style. What Carrà now does is a recapitulation of Post-Impressionism, initiated by Cézanne. A strengthening of the color-scheme, a more constructive composition in which the planes and fields are joined together as massive, distinctly separate pieces, is the basis of his work. In this he attains to quite remarkable results though there is nothing overwhelming in these works. Chirico has sent two of his constructive compositions, which are rather interesting from a decorative point of view, and further a landscape in romantic mood, thus demonstrating the versatility of his means. Among the number of mediocrities in this exhibition a landscape by Isodo Bratelli stands out for its comparatively high quality.

"The Kunstgemeinschaft," a society which aims at bringing the middle-class in closer contact with art through the means of installment payment, has put together an exhibition of works by Austrian artists. A show of works by German artists will take place in Vienna this winter, these arrangements being intended to establish a bond of artistic union between the two countries. The present exhibition proves that Austria's artists will profit from the stimulation that German art is going to give them, as scarcely anything of the impetuosity and vehemence of contemporary German art is to be found in their production. On the other hand the subtle and cultivated manner of painting of the Viennese artistic tradition might be a favorable ingredient to the robustness of the Teutonic manner. The optimistic and lively temperament of Austrians is not inclined to see tragedy and misery brought to the foreground, there is always a complacent competency in their amiable achievements. Yet nothing can be said of the future; it may be that the artistic revolution that swept over Germany after the distress and torments of the war, will in Austria take the form of a steady and constant evolution, which in fact is more appropriate to this nation. I do not mean to say that art must necessarily depict the gloomy sides of life, however a deeper, more penetrating force and vigor of expression might give these works greater significance and weight. The show in Berlin includes works of members of four societies, among which the "Kunstschau" is the most important. Anton Faistauer, its prominent member, is well known outside of Austrian frontiers. He is giving more than the usual pleasingness in his portrait paintings; something of an underlying import can be felt. Halfinger is a member of the "Secession" and is at his best in outdoor paintings. The "Genossenschaft Bildender Künstler" is well represented by a painting of its member G. Th. Kempf, and the society "Hagenbund" by Mayer-Martons "Italian landscape."

Dr. Hermann Voss of the "Kaiser Friedrich" museum's staff has discovered in a small church of a village in Italy, a painting by M. Gruenewald, famous German Renaissance master and author of the "Isenheimer" altar piece. Details about the find could not be obtained, for the reason that Dr. Voss is not back from his journey. This addition to the oeuvre of one of Germany's greatest artists in the past is of transcendent importance.

Dr. Max J. Friedlander has been nominated member of honor of the Wallraf-Richartz society in Cologne.

The "Kaiser Friedrich" museum has acquired a large figure by the German Renaissance master Hans Leinberger. Dr. von Bode has presented to the museum a portrait painting by Giovanni Battista Coracciola, a seventeenth century artist from Naples.

Dr. Wilhelm Waetzold, who has been nominated director-general of the Berlin museums, will enter into his functions October 4th. The minister for Art and Science, Dr. Becker, will attend the ceremony.

The society "Berliner Secession" has been invited to participate in the fall

exhibition at the Paris "Salon." About 40 paintings will be sent to Paris.

The discovery of a painting by Vermeer in a private collection in The Hague by Dr. Vitale Bloch of the Rothmann gallery in Berlin and Amsterdam is very noteworthy. The head of a young woman taken in profile is seen against the background of a marine-painting that hangs on a whitish wall. The model sits on a dark blue velvet chair and is clad

in a yellow bodice with white insertion and cuffs. For anybody conversant with the style of Vermeer this scant description suffices to make appear before the mind's eye the exquisite little gem, which, through the searching flair of young Dr. Bloch has been added to the oeuvre of the great painter of light and luminosity. The granulated texture of the canvas is very characteristic of the artist's earlier manner of painting. It is interesting to state that the marine depicted on the

wall of the newly discovered picture is similar to that which is rendered on Vermeer's painting entitled "The Love Letter" in the State collection in Dresden. Also the features of the models are very alike. The canvas measures about seven by five inches and has been sold through the agency of the Rothmann gallery to a Franco-American dealer. Dr. von Bode and Dr. Hofstede de Groot have examined the canvas and given their names to the attribution.—F. T.

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EXHIBITION CALENDAR

Ainslee Galleries, 677 Fifth Ave.—Exhibition of paintings of the French Alps by Hildgarde Hamilton, pencil portraits by Lotty May and modern French paintings by twenty-nine artists until end of month.

American Academy of Arts and Letters, 633 West 155th St.—Exhibition of works by Child Hassam, until October 22.

Anderson Galleries, 489 Park Ave., Oct. 17 to Nov. 5 official paintings made in Latin America by Guilio Sartorio.

The Arden Gallery, 460 Park Ave.—Exhibition of XVIIIth century furniture, until the 22nd of October.

The Art Center, 65 East 56th Street—Permanent exhibition by Mestrovic. Exhibition of paintings by the late Charles Louis Fox, until end of month.

Babcock Galleries, 5 East 57th Street—Exhibition of paintings of Irish Life by Eugene Higgins and exhibition of pastels by Margery Ryerson, October 15 to 29.

Belmont Galleries, 137 East 57th Street—Permanent exhibition of old masters.

Bonaventure Galleries, 536 Madison Ave.—Autographs, portraits and views of historical interest.

Paul Bottenweiser, 489 Park Avenue—Paintings by old masters.

Brooklyn Museum, Eastern Parkway and Washington Avenue, Brooklyn, N. Y.—Exhibition of recent accessions to the print department, until November 1.

Butler Galleries, 116 E. 57th St.—Exhibition of etchings by contemporary artists, through October.

Daniel Gallery, 600 Madison Ave.—Exhibition of modern American painters.

Dudensing Galleries, 5 E. 57th St.—Group exhibition of young Americans.

Duran-Ruel Galleries, 12 East 57th Street—French paintings.

Ehrich Galleries, 37 E. 57th St.—Exhibition of landscapes in oil and water-color by Leonard Richmond, until October 25th.

Ferargil Galleries, 37 E. 57th St.—Exhibition of figure paintings by George Snow Hill, until October 23.

Gainsborough Galleries, 222 Central Park South—Old masters.

Grand Central Galleries, 6th floor, Grand Central Terminal—Exhibition by faculty of Grand Central Art School until October 23.

Guttman Galleries, 33 W. 58th St.—French and English miniatures, XVIIIth and XIXth centuries, drawings by Murillo, Velasquez, Raphael, Grouze, Boucher and others.

H. Harlow & Co., 712 Fifth Ave.—Exhibition of etchings and dry points by Edmund Blampied until October 22nd.

P. Jackson Higgs, 11 E. 54th St.—Paintings of the English school.

Edouard Jonas Galleries, 9 East 56th St.—Pictures, works of art and tapestries.

Kennedy Galleries, 693 Fifth Ave.—Exhibition of etchings and dry points by contemporary British artists, until end of month.

Thomas Kerr, 510 Madison Ave.—Antiques.

Keppel Galleries, 16 E. 57th St.—Exhibition of contemporary etchings, until October 29.

Kleinberger Galleries, 12 E. 54th St.—Special exhibition of French primitives in new gallery.

Kleykamp Galleries, 3-5 E. 54th St.—Chinese works of art.

Knoedler Galleries, 14 E. 57th St.—Exhibition of engravings by "The Little Masters," until November 5.

Kraushaar Galleries, 680 Fifth Ave.—Exhibition of modern French oils, water colors and drawings until October 22nd.

John Levy Galleries, 599 Fifth Ave.—Exhibition of selected paintings by American artists.

Lewis and Simmons, Heckscher Bldg., 730 Fifth Ave.—Old masters and art objects.

Macbeth Galleries, 15 E. 57th St.—Exhibition of etchings by Walter Raymond Duff and paintings by the late Max Bohm, October 18 to 31.

Metropolitan Galleries, 578 Madison Ave.—American, English and Dutch paintings.

Metropolitan Museum, 82nd St. and Fifth Ave.—Architectural details from early American houses, XIXth century white embroideries, and prints through October.

H. Michaelyan, Inc., 20 W. 47th St.—Oriental rugs, antique tapestries.

Milch Galleries, 108 W. 57th St.—Exhibition of watercolors by Ferris Connah and decorative embroideries by Georgiana Brown Harbeson, until October 28.

Montross Galleries, 26 E. 56th St.—Exhibition pictures by Harold Weston, October 17 to 29.

New Art Circle, 35 West 57th St.—Centenary exhibition of the works of Thomas Rowlandson, October 13 to 29.

Newhouse Gallery, 724 Fifth Ave.—Exhibition of American and foreign paintings.

Our Gallery, 113 W. 13th St.—Exhibition of paintings and sculpture by Ogunquit artists. Oct. 13-Nov. 7.

Ralston Galleries, 730 Fifth Ave.—Old masters.

Rehn Galleries, 693 Fifth Ave.—Group of paintings and water-colors, until end of month.

Reinhardt Galleries, 730 Fifth Ave.—Old and modern masters.

Schwartz Galleries, 517 Madison Ave.—Exhibition of etchings by McBey, Bone and Cameron, until end of month.

Scott & Fowles, 680 Fifth Ave.—18th Century English paintings; modern drawings.

Jacques Seligmann & Co., Inc., 3 East 51st St.—Works of art.

Messrs. Arnold Seligman, Rey & Co., Inc., 11 E. 52nd St.—Works of art.

Marie Sterner Gallery, 9 E. 57th St.—General exhibition of American and foreign paintings.

Van Diemen Galleries, 21 E. 57th St.—Paintings by old masters.

Max Williams, 805 Madison Ave.—Ship models, paintings and old prints.

Yamanaka Galleries, 680 Fifth Ave.—Works of art from Japan and China.

Howard Young Galleries, 634 Fifth Ave.—Exhibition of selected examples of American and European masters.

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